This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

~~FA78.3~~ TRANSFERRED TO
FINE ARTS LIBRARY

Harvard College Library.

FROM THE BEQUEST OF

CHARLES SUMNER, LL.D.,
OF BOSTON.

(Class of 1830.)

"For books relating to Politics and
Fine Arts."

23 July, 1897.

MEMORIALS OF CHRISTIE'S.

GEORGE BELL & SONS

LONDON: YORK ST., COVENT GARDEN
NEW YORK: 66, FIFTH AVENUE, AND
BOMBAY: 53, ESPLANADE ROAD
CAMBRIDGE: DEIGHTON, BELL & CO.

JAMES CHRISTIE
1767-1802

MEDALLION OF JAMES CHRISTIE I.

By T. Brock, R.A.

MEMORIALS OF CHRISTIE'S

A RECORD OF ART SALES FROM 1766 TO 1896

BY

W. ROBERTS

AUTHOR OF "THE BOOKHUNTER IN LONDON," ETC

VOL. II.

LONDON

GEORGE BELL AND SONS

1897

FA 78.3
Am 2112.33.5(2)
B

HARVARD COLLEGE
JUL 23 1897
LIBRARY.
Summer fund.

CONTENTS.

VOL. II.

PAGE

CHAP. IX. THE HAMILTON PALACE COLLECTION . . 1

CHAP. X. 1883-1885: Taylor's Aston Rowant Gallery —Rossetti Drawings—William Lee's Collection—The Potter and Londesborough Sales—The Fountaine Collection—Sir Philip Miles' Leigh Court Collection and the Beckett-Denison Sale 46

CHAP. XI. 1886: Henry M'Connel—William Graham's Pre-Raphaelite Pictures—Samuel Addington—Lord Dudley's Porcelain—C. J. Nieuwenhuys—The Blenheim Palace Collection and its dispersal . . . 84

CHAP. XII. 1887-1891: The Duke of Buccleuch's Engravings—The John Graham Collection—Mr. Kaye Knowles's Pictures—W. Leech's Water Colours—The Lonsdale Collection—H. W. F. Bolckow of Marton Hall—Lord Monson of Gatton Park—The Marquis of Exeter's Collection—The Earl of Londesborough's Arms and Armour—The Austen Water-Colour Drawings—Works by Frank Holl—Pictures from the Secrétan Collection—Pictures by G. F. Watts—William Wells of Redleaf—F. W. Cosens —G. Perkins of Chipstead—Mr. Fawkes's Turners —The St. Maur Heirlooms of the Duke of Somerset —Mr. Long's Romneys—The Marquis de Santurce —The Bolckow Sales of 1891 and 1892—A. G. Kurtz—Charles P. Matthews—Mr. Cavendish Bentinck's Collection 119

PAGE

CHAP. XIII. 1892-1894: Samson Wertheimer—Portraits by Romney—Mr. Burnand's Pictures—David Price's Gallery—The Murrieta Collections—Lord Cheylesmore—F. R. Leyland—The Dudley Gallery—The Magniac Collection—Peter Allen—Sir W. Bowman—Ralph Brocklebank—The Clifden Collection—Lord Revelstoke, Hon. Francis Baring, and Mr. J. S. Hodgson—The George Field Pictures—The Bingham Mildmay Collection—Earl of Essex—Baron Cosson's Arms and Armour—The Holford Etchings, etc.—Mr. Birket Foster—R. Hemming—A. Anderson—The Romney Sale—John Gibbons—Sir C. Eastlake—A. Dennistoun—The Adrian Hope Collection—The Fountaine Pictures 172

CHAP. XIV. 1895 and 1896: Thomas Hakewell—Mr. James Orrock and Sir James Linton, P.R.I.—Caroline, Duchess of Montrose—The Lyne Stephens Pictures—Frederick Craven's Drawings by Cox, D. G. Rossetti, and E. Burne-Jones—Mr. Kennedy's Turners—Pictures by Modern Artists—The James Price Collection—Henry Doetsch—C. F. Huth's Collection—Pictures from Various Sources—The Goode Collection of Old Sèvres—Sir Edward J. Dean Paul—George Simpson—Mr. C. H. T. Hawkins—Colonel Hargreaves—The Thomson Bonar Family Portraits—The Haskett-Smith Morlands—Pictures from Private Collections—John Morley of Upper Clapton—The Earl of Warwick's Drawings by Old Masters—Works by G. Romney—Sir Julian Goldsmid's Collection—Mr. Arthur Seymour—Mr. William Angerstein—Lord Leighton's Collection—Pictures from various sources 242

INDEX 307

ERRATA 375

LIST OF ILLUSTRATIONS.

Vol. II.

PLATES.

PAGE

Medallion of James Christie I. By T. Brock, R.A. *Frontispiece*

[The original medallion in white marble, not being finished at the time of going to press, our photograph is from a cast in stearine. The beautifully carved oak work, in the centre of which the medallion is to be placed, was designed by Mr. J. M. Anderson the distinguished architect, and executed by Messrs. Cubitt.]

Hamilton Palace Sale.

Tall Oviform Vase of Gros-bleu Sèvres . . *face* 2
Louis XIV. Pedestal Cabinet, by Buhl 4
Bust of the Emperor Augustus 6
Secretaire of Marie Antoinette 8
Mandarin Jar and Cover 10
Jug of Avanturine Jasper 12
Louis XVI. Commode 14
Louis XVI. Candelabrum 16
Bust of Napoleon I., by Thorwaldsen 18
Silver-Gilt Cup and Cover 20
Louis XIV. Armoire, by Buhl 22
Ewer of Venetian Glass 24
Writing Table of the Duc de Choiseul 26
Cartonnière of the Duc de Choiseul. 28
Tazza of Henri II. Ware 30
Ewer of Limoges Enamel 32
Dish of Limoges Enamel 34

PAGE

Louis XVI. Cabinet of Ebony 36
Louis XVI. Secretaire of Ebony 38
Louis XVI. Commode of Ebony 40
Louis XIV. Writing Table 42
Louis XIV. Cartonnière 44
Louis XV. Parqueterie Commode 46
Louis XVI. Sofa 48

Dudley Sale.

Raphael: the Crucifixion 190
Hobbema, Van de Velde: View in Holland . . 192
Wouverman: Halt of a Sporting Party 194
Carlo Crivelli: Virgin and Child with Saints . 196

Magniac Sale.

Candlestick of Limoges Enamel, by J. Courtois . 198
Portrait of Charles IX. of France, on Limoges Enamel 200
Ewer of Henry II. Ware 202
Triptych in Limoges Enamel 204
Two Views of the Large Room at Christie's, showing the Armour and Decorative Objects in the Magniac Collection 206

Miscellaneous Sale.

Cup of Ancient Damascus Ware 224

Adrian Hope Sale.

Lely: Portrait of Mrs. Claypole 236
Rembrandt: Portrait of Nicholas Ruts 238
Teniers: Le Docteur Alchymiste 240

Lyne Stephens Sale.

Two Views of the Large Room at Christie's, showing the Lyne Stephens Collection . . 242
Madame Le Brun: Portrait of a Lady 250
Lancret: Nicaise, an Illustration to La Fontaine 252

PAGE

JAMES PRICE SALE.

DAVID COX: HADDON HALL—ROOK SHOOTING . . . 254
JULES DUPRÉ: LANDSCAPE 256
A. APPIANI: PORTRAIT OF NAPOLEON I. IN CORONATION ROBES 258
HOPPNER: PORTRAIT OF MASTER RUSSELL 262
HOPPNER: PORTRAIT OF LADY COOTE 264
TURNER: MORTLAKE 266
T. GAINSBOROUGH: LADY MULGRAVE 268
ROMNEY: EMMA HART, LADY HAMILTON 270
REYNOLDS: KITTY FISCHER 272

ANONYMOUS SALE.

HOPPNER: THE HURDY-GURDY PLAYER 282

GOLDSMID SALE.

ROMNEY: MRS. OLIVER 290
REYNOLDS: THE HON. MARY MONCKTON 296

ILLUSTRATION IN THE TEXT.

A SKETCH OF J. M. W. TURNER 151

MEMORIALS OF CHRISTIE'S.

CHAPTER IX.

THE HAMILTON PALACE COLLECTION.

CONCERNING the most important art sale ever held in this country, we cannot do better than quote the first portion of an admirable article which appeared in *The Times* of February 6th, 1882: "The Duke of Hamilton has determined that the noble collection of pictures, statues, and splendid decorative furniture of this ancient ducal mansion, with the exception of the family portraits and articles possessing a purely family interest, shall be disposed of about the same time with the library. . . . It is intended, we understand, that the sale, which will form one more of the many important dispersions of Art Treasures which have made the galleries of Messrs. Christie famous in the annals of Art Sales for more than a century, shall take place during the coming summer. Hamilton Palace dates back to times as early as the old kings of Scotland, having got its name of

Palace long before the Lords of Hamilton of olden times became possessed of it as the appanage of their possessions at Hamilton, now grown into a busy town of trade and manufacture. Enclosed within the domain is Moat Hill, an ancient seat of justice, with a Runic cross near it and an old gateway. Cadzow Castle and Chatelherault are other interesting relics of the ancient Dukes of Chatelherault created by Henri II. of France in the Hamilton family. The present mansion, however, retains nothing of the ancient palace, and is a stone edifice of vast size built in the debased classic style of the seventeenth century, with parts added at the wings, forming the Beckford library at one side, and the new state rooms, built in 1838, on the other, presenting a front by no means imposing, but rather heavy and gloomy in appearance, with indifferent approaches. Having a *souterrain* of vast mineral wealth, it has suffered, like many other great residences in the North, from the encroaching spread of coal and iron works, and numerous mills and factories, the tall chimneys pouring forth their perpetual fumes of smoke and noxious vapours in every direction, and rendering it every year more and more unsuitable as a residence for a great nobleman. It may be described as quadrangular in plan with a central block about 264 feet long, flanked by wings enclosing a courtyard open to the south with the entrance door in the middle of the central façade, under a fine portico of columns 25 feet high each, of a single block from the Dalserf quarries, and on a model of

A TALL OVIFORM VASE OF GROS-BLEU SÈVRES.

Hamilton Palace sale (p. 12).

those of the temple of Jupiter Stator at Rome. The main front of the building faces the garden, and looks north, the Beckford library standing out on the west wing, the new state apartments on the east. A remarkable feature in the massive structure is the entrance hall, which is a wall of columns placed in five rows, and supporting a groined stone ceiling, lit by windows on the garden front, and ornamented with busts on pedestals, among which are prominently placed those of Peter the Great with the Empress Catherine, which remind the visitor that the Duke Alexander was ambassador to Russia. It is to this Duke that is due the merit of having formed the extraordinary assemblage of works of Art as well as the library distinguished by his name from the Beckford library. He appears, indeed, to have been a virtuoso of heroic mould, for he not only surrounded himself with all this magnificence of Art while he lived, but he built for himself a sepulchral monument or mausoleum, and here he rests in the ancient Egyptian sarcophagus enclosed within it. This structure is like an ancient Egyptian tomb, in its extraordinary massiveness; it stands in the Park, and is seen from afar, being no less than 120 feet high, with grand flights of steps, fine bronze doors copied from those of Ghiberti, and a basement of vaulted tombs, intended to be occupied by the future Dukes of Hamilton."

Alexander tenth Duke of Hamilton, to whom reference is made in the foregoing account as the founder of the celebrated Hamilton Palace collec-

tion, was born in 1767; he travelled for many years in Italy, all the time collecting pictures and objects of art generally. He entered the House of Commons as member for Lancaster in 1803, sitting as Marquis of Douglas, and on the accession of the Whigs to power in 1806 he was sent as the British Ambassador to the Court of St. Petersburg, being recalled in 1807. He was summoned to the House of Peers as Baron Dutton in 1806, and succeeded to the dukedom on the death of his father in 1819. He officiated as Lord High Steward at the Coronation of William IV. and Queen Victoria; he held two dukedoms, two marquisates, three earldoms, and eight baronies. He married, in 1810, the beautiful heiress Susan Euphemia Beckford, second daughter of William Beckford of Fonthill, the author of "Vathek." The duke died at his residence in Portman Square, August 18, 1852. The twelfth Duke of Hamilton (son of the eleventh duke by Princess Marie of Baden) by whose order the contents of Hamilton Palace were sold, was born in 1845 and died at Algiers on May 16, 1895.

The Order of Sale was as follows:

FIRST PORTION.

	£	s.	d.
SATURDAY, JUNE 17. Dutch and Flemish pictures . . . . . lots 1-80	43,250	11	0
MONDAY, JUNE 19. Chinese and Japanese porcelain, bronzes, lacquer work, and enamels, French and Italian decorative objects, rock-crystal chandelier, antique porphyry busts, tables, and vases . . . lots 81-194	25,072	19	0

A LOUIS XIV. PÉDESTAL CABINET BY BUHL.

Hamilton Palace sale (p. 13).

	£	s.	d
TUESDAY, JUNE 20. Chinese and Japanese porcelain and lacquer work, French and Italian decorative objects, including Marie Antoinette's furniture, by Gouthiere and Riesener, and Madame Du Barry's secrétaire . . . . . lots 196-303	23,485	6	6
SECOND PORTION.			
SATURDAY, JUNE 24. Italian pictures lots 316-417	26,804	18	6
MONDAY, JUNE 26. Chinese and Japanese porcelain, old Sèvres porcelain, objects in precious material, French and Italian decorative objects, bronzes, and bust of Napoleon I. by Thorwaldsen . lots 418-543	30,331	1	6
TUESDAY, JUNE 27. Chinese and Japanese porcelain, and enamels; objects in silver, silver-gilt, and other precious materials; French and Italian decorative objects, including the Armoires by Buhl from the Louvre . . . . . lots 547-673	31,500	10	0
THIRD PORTION.			
SATURDAY, JULY 1. Italian pictures and historical portraits . . . . lots 673a-769	19,785	3	0
MONDAY, JULY 3. Old Dutch, French, and Italian Faïence, Venetian and Persian glass, Etruscan pottery, carvings in ivory, French and Italian decorative objects, including the Duc de Choiseul's writing-table; the celebrated Laocoon group in bronze, from Stowe; Rock-crystal chandelier, and antique porphyry bust of Niobe lots 770-892	17,494	5	0
TUESDAY, JULY 4. Old French Faïence, including the busts of the Seasons by Vavasseur, Henry II. ware, and Limoges Enamels; Italian cinque-cento metal work,			

	£	s.	d.
including the Soltykoff chess-table; French and Italian decorative objects; antique Egyptian porphyry vases; and the Florentine cabinet designed by M. Angelo lots 893-1008	29,383	14	6
FOURTH PORTION.			
SATURDAY, JULY 8. Pictures by Dutch, Flemish, French, Spanish, and English artists lots 1009-1143	33,562	4	0
MONDAY, JULY 10. Old Japan lacquer work; Oriental and Dresden porcelain; French and Italian decorative objects, including Marie Antoinette's lac furniture, mounted by Gouthiere . . . . . lots 1144-1298	36,105	19	6
TUESDAY, JULY 11. Old Japan Lacquer work; Oriental porcelain and objects of art; French and Italian decorative objects; the statuette of Voltaire, by Houdon; the jaspar rosewater ewer; and bronzes and marbles . . . . . lots 1299-1456	16,079	5	0
FIFTH PORTION.			
SATURDAY, JULY 15. The collection of miniatures . . . . . lots 1,460-1,668	13,348	13	0
MONDAY, JULY 17. Dresden, Sèvres, and English porcelain; French and Italian decorative objects, including the Louis XV. parqueterie commode . lots 1,671-1,806	16,996	7	0
TUESDAY, JULY 18. Small objects of art and vertu; European porcelain; decorative objects, including the tapestry hangings, State bedstead, and furniture lots 1807-1942	14,754	1	6
WEDNESDAY, JULY 19. Dresden and English porcelain, small objects of art and vertu; French and Italian decorative objects; and the bronze statues made for Francis I. lots 1,943-2,065	14,955	12	0

BUST OF EMPEROR AUGUSTUS.

Hamilton Palace sale (p. 14).

	£	s.	d.
THURSDAY, JULY 20. The collection of Greek, Roman, and English coins; antique and Cinque-cento gems; and French and Italian objects of art . lots 2,069-2,213	4,651	9	6
[1] TOTAL, 2,213 lots	£397,562	0	6

Full justice cannot possibly be done to this noble collection within the limits to which we are compelled to confine ourselves; but failing the complete descriptive catalogue, probably the following *résumé* of the principal articles, with the amounts they realized in the sale, will prove sufficiently full for most ordinary purposes. The articles are taken in the order in which they were sold.

I. DUTCH AND FLEMISH PICTURES:—J. Van Breda, party of Cavaliers halting at a farrier's shed, 10 × 15, 250 guineas; Mytens, Portrait of Charles I., in a crimson and white slashed dress, with the ribbon of the Garter, 46 × 36, from the Bernal sale, 770 guineas; H. Holbein, Edward Seymour, Duke of Somerset, Lord Protector, in a black furred dress and cap, 20 × 15, 490 guineas; Rubens, Portrait of the Duke D'Olivarez, an oval, 28 × 22, engraved by Pontius, and in small by Galle, Jr., 450 guineas; A. Van der Neer, View of

[1] To this amount may be added the total realized (at Sotheby's) in 1881-84 for the Beckford library, £73,551; the Hamilton library sold in May 1884, producing £12,892; and the magnificent collection of MSS. secured by the Prussian Government for £70,000. The actual total of the Hamilton sale therefore stands at £554,005.

a Dutch town on a river, with buildings, boats and figures, 34 × 45, 265 guineas; A. Dürer, Portrait of the artist, with long hair, in white dress and brown cloak and white cap, signed with monogram, and dated 1507, 16 × 12, 390 guineas; Van Dyck, Henrietta Lotharinga, Princess of Phalsburg, sister to the Duke of Lorraine, in black silk robe, and white satin petticoat, signed and dated 1634, doubtless the picture No. 24 in the collection of Charles I., afterwards in the Orleans Gallery (see Buchanan's "Memoirs," i. p. 183), 84 × 50, 2,000 guineas; A. Delorme and Palamedes, Interior of a church, with William Prince of Orange returning from viewing the tombs of his ancestors, 61 × 44, 400 guineas; Rubens, Portrait of Phillip IV. of Spain (from a picture of Velasquez made during the artist's visit to Spain), in rich dress, with the Golden Fleece, 30 × 25, 570 guineas; G. Van Tol, interior with cobbler at work, 12 × 9½, 470 guineas; H. De Bles (called Civitta), St. Jerome in a cavern, lion by his side, landscape background, 13 × 10, 470 guineas (National Gallery); Rembrandt, Portrait of the artist, in a furred robe and gold chain, his left hand gloved, 26 × 21, 670 guineas; J. Van Huysum, a splendid Assemblage of Flowers, consisting of roses, auriculas, hyacinths, poppies, peonies, and others, grouped in a terra-cotta vase, dated 1724, 31 × 24, 1,170 guineas; Van Dyck, Portraits of the Duchess of Richmond and her son, the former in white satin robe and brown fur tippet, 78 × 51, 1,950 guineas; Van Dyck, an equestrian

MARIE ANTOINETTE'S SECRETAIRE.*

Hamilton Palace sale (p. 16).

Portrait of Charles I., king's head uncovered, dark hair flowing on a rich lace collar, 79 × 48, 950 guineas; J. Ostade, Landscape, with a peasant reclining under an old tree, 13 × 10, 530 guineas; W. Van de Velde, a Calm with a man-of-war saluting in the district, yacht at anchor, and boats in shallow water, signed, 18 × 14, 1,300 guineas; J. Van Goyen, Woody river scene with village church and men with a boat, signed, 14 × 13, 370 guineas; Rubens, Portrait of Elizabeth Brandt, the artist's first wife, in black dress with ruff and white cuffs, gold brocade corset, chain and cross, altar in background, 47 × 36, 1,750 guineas; N. Berghem, The Ford, two oxen, an ass laden with linen and cloth, goat and two sheep, figures, and flock of sheep in the distance, 15 × 20, signed and dated 1654, 700 guineas; J. Van der Ulft, View of a City in the Levant, with numerous figures, camels, horses and merchandise, 32 × 22, 300 guineas; G. Streete (catalogued as Holbein), Portrait of Edward VI., in black dress, the border embroidered with gold and set with jewels, black cap with feathers, 66 × 33, 760 guineas; Rubens, The Birth of Venus, the goddess alighting on the shore, accompanied by nymphs, tritons, and cupids, an oval 23 × 30, 1,600 guineas; A. Brauwer, Interior of a cottage, with peasant seated playing a guitar, woman seated at a table, 14 × 12, 580 guineas; Rubens, The Loves of the Centaurs, a Classic scene in the fresh and verdant groves of Arcadia, 20 × 28, from the Greville collection, 1810, where it was purchased for 610 guineas by the Mar-

quis of Douglas, 2,000 guineas; Hobbema, View of a Water Mill, cottages, in well wooded country, signed, 22 × 33, 2,050 guineas; C. Janssen, Portrait of James I., in white doublet, brown cloak and hose embroidered with jewels and pearls, 44 × 34, 700 guineas; D. Teniers, Interior of a stable, woman milking a cow, 25 × 18, 310 guineas; A. Dürer, Portrait of the artist, with long brown hair and black beard, black slashed dress, black cap, signed, 30 × 23, 350 guineas; H. Holbein, Portrait of a gentleman, in white and gold embroidered shirt, brown dress, right hand holding the pommel of his sword, buildings in the background, 19 × 13, 210 guineas; P. Perg, Fair in a Town, with charlatan and other figures, 210 guineas; Rembrandt, Head of a lady in rich dress and cap and with pearl earrings, 22 × 18, 600 guineas; G. Berkheyden, View in Haarlem, with the great church, figures, 19 × 14, 210 guineas; Moucheron, Upright Italian landscape, with travellers on the road, 10 × 8, 215 guineas; A. Ostade, Interior of a Cabaret, peasant seated on a tub in front of a fire, another peasant with jug in his right hand and another holding a pipe, signed and dated 1656, 15 × 13, 1,750 guineas; A. Van Dyck, Queen Henrietta Maria, in white dress with jewels, pearls in her hair, half length, 24 × 18, 700 guineas; J. de Mabuse, Adoration of the Magi, castle and village with a lake, from the Beckford collection, 36 × 27, 500 guineas; P. Wouverman, Man watering his steed, and sportsman with a gun, arid country landscape, with hill on the right,

A MANDARIN JAR AND COVER.

Hamilton Palace sale (p. 19).

23 × 38, 660 guineas; J. Ruysdael, Woody Scene, with river falling in a cascade among rocks, broken trees on the right, woman and child beyond; from Stowe, 26 × 21, 1,160 guineas; Mireveldt, whole length Portrait of Gustavus Adolphus of Sweden, 81 × 40, 305 guineas; and Rubens, Daniel in the Den of Lions, the celebrated picture engraved by Blooteling, Van der Leuw, and Lamb, and in mezzotint by J. Ward, 90 × 130, 4,900 guineas. It is described by Smith, "Catalogue," ii. p. 162. This is one of the few great pictures which we know with certainty to be have been entirely executed by Rubens' own hand, a fact stated explicitly in an Italian letter to Sir Dudley Carleton, by whom it was presented to Charles I., and is inserted in the printed catalogue of his collection at p. 87.

II. ENAMELLED CHINESE PORCELAIN: Pair of large sea-green bottles and covers, with animals, butterflies and foliage, in slight relief, 36 inches high, 165 guineas; pair of egg-shell vases, enamelled all over with river scenes, buildings, trees, and numerous figures, 11 inches high, 195 guineas; pair of pink vases and covers, enamelled with flowers in brilliant colours, and with flowers and foliage in medallions, 17 inches high, 400 guineas; pair of vases and covers, enamelled with flowers and ornaments in brilliant colours on green and pink ground, birds, flowers, and foliage in medallions, 51 inches high, 920 guineas; a pair of rare oviform vases and covers, black ground with deep ruby-coloured borders, enamelled with flowers

in brilliant colours, 17½ inches high, 400 guineas; and a pair of fine mandarin vases and covers, and foliage in gold, in large leaf-shaped and smaller medallions, 53 inches high, 1,180 guineas. OLD JAPAN LACQUER: An oblong box and cover, with foliage and flowers in landscape in relief, encrusted with flowers and ornaments in silver gilt and coloured stones, 135 guineas; a fine oblong black and gold box and cover, with landscapes, figures and buildings in gold, inscribed inside "Maria Van Dieman," 300 guineas; and a very fine oblong chest, of black lacquer, with raised landscapes in gold, studded with animals, birds and other objects in silver and gold, formerly the property of Napoleon I., 700 guineas. CARVINGS IN AGATE AND JADE: A pair of very fine globular bottles, of pale-green Indian jade, inlaid all over with flowers and leaves in lapis lazuli, jade, rubies, and other precious materials, 1,450 guineas; and a curious gilt-bronze candlestick, formed as a group of two birds on a rock inlaid with carved plaques of jade, agates and other stones, 9½ inches high, 125 guineas. DECORATIVE OBJECTS: A pair of tall oviform vases, of old gros-bleu Sèvres porcelain, mounted with ormolu, with bird's-head handles and festoons of flowers and foliage, chased in high relief by Gouthiere, 14 in. high, 1,600 guineas (see plate); a Louis XVI. clock by Kinable, with enamelled dial, in lyre-shaped case of old Sèvres gros-bleu porcelain, 440 guineas; a Louis XIV. knee-hole writing table by Buhl, covered with ornaments in engraved white metal and brass upon tortoise-

A JUG OF AVANTURINE JASPER.

Hamilton Palace sale (p. 19).

shell, 45 x 28, 200 guineas; a cabinet of ebony and mahogany, the front formed of a large panel of Japan lacquer, with a landscape and figures in gold on black ground, painted medallions by Auguste, surmounted by a rose granite slab, 27 x 16, and 59 inches high, also the companion cabinet and stand, together, 980 guineas; a Louis XIV. pedestal cabinet by Buhl, inlaid with fine designs in engraved brass and white metal in tortoiseshell, richly mounted with ormolu mouldings, masks and festoons and foliage, 32 x 20, and 42 inches high, 2,200 guineas (see full-page plate); an oblong Louis XVI. cabinet of ebony, inlaid with panels of Japan lacquer, buildings and trees in gold on black ground, mounted with ormolu, terminal figures of bacchanalian boys at the angles, with slab of antique Egyptian granite, 54 x 26, and 38 inches high, 570 guineas; an upright secretaire, *en suite*, 600 guineas; a large Italian coffer, of ebony, massively mounted with ormolu, and enriched with masks, scrolls, fruit and flowers of old Florentine raised mosaic, from Fonthill, 30 x 20, and 24 inches high, 970 guineas; an old rock-crystal chandelier, with branches for eight lights, with cut drops of unusual dimensions, 700 guineas; the D'Artois cabinet, a Louis XIV. commode of ebony, inlaid with five panels, by Buhl, of brass and white metal on tortoiseshell, chased with bacchanalian and other masks in high relief, with monogram C.A. and the arms of France, 64 x 26, 730 guineas; an oblong cabinet of ebony, inlaid with brass, with fluted columns at the angles, inlaid

with eight slabs of Florentine pietre-dure mosaic, 59 × 21, 260 guineas; and the companion, 490 guineas; an oblong table, of antique Egyptian porphyry, of unusual dimensions, on stand of ormolu, 88 × 34, 900 guineas; and the companion, 900 guineas; and a pair of vases and covers of antique Egyptian porphyry, spirally fluted, 285 guineas. SCULPTURE: An antique bust of the Emperor Vespasian, of a black basalt, with drapery of original alabaster, from Strawberry Hill, 320 guineas; a bust of the Emperor Augustus, of antique Egyptian porphyry, with gilt metal ornaments, 1,650 guineas (see full-page plate); and a bust of the Emperor Tiberius, of the same, 500 guineas.

III. OLD JAPAN PORCELAIN: A pair of very large vases and covers, with buildings and landscapes on white ground, border of trellis and semicircular ornaments, 36 inches high, 215 guineas; pair of oviform vases and covers, with buildings and trees in two medallions, flowers and foliage in red, blue and white, 27 inches high, 300 guineas; pair of jars and covers, with flowers and foliage in red, blue and gold, 35 inches high, 320 guineas; and pair of octagonal vases and covers, with foliage and flowers in red, blue and gold, kylins in medallions, 19½ inches high, 160 guineas. OLD CHINESE PORCELAIN: A globular vase of splashed crimson and purple crackle, mounted with foot and rim of silver gilt, 11 inches high, 235 guineas, and a pair of very fine celadon-green flat-shaped vases, with ornaments in

LOUIS XVI. COMMODE.

Hamilton Palace sale (p. 21).

ovoidal
trees in two
blue and white,
air of jars and covers
red, blue and gold,
and pair of
foliage and flowers
in medallions
OLD CHINESE
speckled
face and
colour

scroll ornaments,
of the time of
guineas. DECO-
n lacquer coffer,
flowers, and vases
16, and 19 inches
with mahogany
quer, with richly
uste, ornamented
ings by B. West,
470 guineas; a
wers, on six legs,
and trophies, on
37, 740 guineas;
030 guineas; an
slab of Floren-
of flowers, and
ve, 6 feet high,
pright secretaire,
d ebony borders,
ubjects in borders,
64 × 31, stamped
roperty of Madame
uis XVI. upright
inette by Riesener,
entre by Gouthiere,
quiver of arrows and
panel of marqueterie,
lours, an oblong panel
ith a basket of flowers
ments, with borders of
trellis pattern, branded

relief, border with shells and scroll ornaments, in ormolu, of the finest work of the time of Louis XV., 12 inches high, 810 guineas. DECORATIVE OBJECTS: An old Japan lacquer coffer, with a bullock carrying a vase of flowers, and vases of flowers in gold and colours, 61 × 16, and 19 inches high, 300 guineas; a cabinet, with mahogany frame, panels of old Japan lacquer, with richly chased metal-gilt mounts by Auguste, ornamented with medallion portraits and paintings by B. West, 40 × 16, and 29 inches high, 470 guineas; a cabinet, with four doors and drawers, on six legs, painted with allegorical figures and trophies, on gilt ground, with jasper slab, 59 × 37, 740 guineas; a Louis XVI. clock by Robin, 630 guineas; an ebony cabinet, inlaid with a large slab of Florentine pietre-dure mosaic on a vase of flowers, and with fourteen smaller slabs above, 6 feet high, 390 guineas; a Louis XVI. upright secretaire, with panels of pollard wood and ebony borders, numerous drawers with pastoral subjects in borders, painted in imitation of lace, 64 × 31, stamped P. H. Pasquier, formerly the property of Madame du Barry, 410 guineas; a Louis XVI. upright secretaire, made for Marie Antoinette by Riesener, with an oval chasing in the centre by Gouthiere, representing doves, with a quiver of arrows and flowers in a shield-shaped panel of marqueterie, with wreaths of flowers in colours, an oblong panel of marqueterie beneath, with a basket of flowers and fruit and other ornaments, with borders of flowers and parqueterie trellis pattern, branded

with cypher of Marie Antoinette and Garde Meuble de la Reine on the back, dated 1790, 57 inches high by 42 inches wide, 4,400 guineas (see full-page plate); a commode, *en suite*, signed Riesener, fe. 1791, 4,100 guineas; and an oblong writing-table, *en suite*, £6,000—in both the wood and metal work of these specimens, the utmost perfection of design and execution is displayed at the culminating period of French decorative art, and in all probability the suite of furniture, as a whole, is the most important and beautiful work of its kind produced in the age of Louis XVI.

IV. Italian Pictures: G. Bellini (but catalogued as L. da Vinci), Portrait of a Gentleman, in black dress and cap, 12 × 9, 500 guineas (National Gallery); Tintoretto, Christ washing the Disciples' Feet, 79 × 160, 150 guineas (the same); Fra Angelico, Heads of the Virgin and Announcing Angel, a pair, 14½ × 10, 1,250 guineas; A. Mantegna, St. Sebastian and St. George, a pair of wings on a tryptych in one frame, 14 × 10, 420 guineas; Marcello Venusti, Madonna and Child, with St. Elizabeth and St. John, from the Borghese Gallery, and Woodburn's collection: the original design is at Oxford, 17 × 11, 410 guineas; G. A. Pordenone, Holy Family, with the Magdalen, 48 × 32, 430 guineas; Perugino (but catalogued as F. Francia), Madonna and Child, attended by a monk and nun, 19 × 14, 250 guineas (National Gallery of Ireland); Giorgione, The Story of Myrrha, 31 × 52, 1,350 guineas; A. Mantegna, Luigi Gonzaga, sixth lord and second Marquis of

LOUIS XVI. CANDELABRUM.

Hamilton Palace sale (p. 21).

with cypher of Marie Antoinette and Garde Meubl
de la Reine on the back, dated 1790, 57 inche
high by 42 inches wide, 4,400 guineas (see full-pag
plate); a commode, *en suite*, signed Riesener, 1
1791, 4,100 guineas; and an oblong writing-tal
en suite, £6,000—in both the wood and metal w
of these specimens, the utmost perfection of d
and execution is displayed at the culmi
period of French decorative art, and in a
ability the suite of furniture, as a whole, is
important and beautiful work of its kind
in the age of Louis XVI.

IV. ITALIAN PICTURES: G. Bellin
logued as L. da Vinci), Portrait of
in black dress and cap, 12 × 9, 50
tional Gallery); Tintoretto, Ch
Disciples' Feet, 79 × 160, 150 g
Fra Angelico, Heads of the
ing Angel, a pair, 14½ × 10, 1
tegna, St. Sebastian and
wings on a tryptych i
guineas; Marcello V
with St. Elizabeth a
Gallery, and Wo
design is at O
Pordenone,
48 × 32, 43
F. Franc
monk
Gall
M
I

Mantua, died 1478, and his wife, Barbara of Brandenburg, engraved, 27 × 40, 200 guineas; Pietro della Vecchia, The Four Fathers of the Church, 60 × 78, 450 guineas; G. B. Cima (called Il Conegliano), the Madonna with the Infant Christ in her lap, holding a bird, landscape, with buildings of a fortified town in the background, 13 × 10, from the collection of the Nuncio di Verona at Venice, 1770, and from Fonthill, 620 guineas; Bassano, Pair of Wings on a Triptych, representing incidents in the journey of the Israelites, 33 × 15, from Fonthill, 580 guineas; S. Botticelli, Adoration of the Magi, with procession of kings and pilgrims in distant landscape, 22 × 33, from Fonthill, 1,550 guineas (National Gallery); A. Mantegna, Pair of upright panels, painted with figures of Vestals in monochrome on agate ground, 28 × 18, 1,700 guineas (the same); Bronzino, Portrait of Leonora di Toledo, wife of Cosmo di Medici, in a rich dress, with pearl necklace, her son by her side, 48 × 39, 1,750 guineas; Sasso Ferrato, The Madonna in Prayer, 19 × 15, 365 guineas; Marcello Venusti, from the design of M. Angelo, Christ Driving out the Money Changers, 23 × 15, from the Borghese Gallery, and the collections of Sir Thomas Lawrence and Woodburn (the original design is at Oxford), 1,360 guineas; Marcello Venusti, Adoration of the Magi, 20 × 13, from the Aldobrandini Palace and Fonthill, 1,160 guineas; Perugino, Madonna, with her hands clasped in prayer, 19 × 11, 480 guineas; Titian, The Artist's Daughter, carrying

Mantua, died 1478, and his wife, Barbara of Brandenburg, engraved, 27 × 40, 200 guineas; Pietro della Vecchia, The Four Fathers of the Church, 60 × 78, 450 guineas; G. B. Cima (called Il Conegliano), the Madonna with the Infant Christ in her lap, holding a bird, landscape, with buildings of a fortified town in the background, 13 × 10, from the collection of the Nuncio di Verona at Venice, 1770, and from Fonthill, 620 guineas; Bassano, Pair of Wings on a Triptych, representing incidents in the journey of the Israelites, 33 × 15, from Fonthill, 580 guineas; S. Botticelli, Adoration of the Magi, with procession of kings and pilgrims in distant landscape, 22 × 33, from Fonthill, 1,550 guineas (National Gallery); A. Mantegna, Pair of upright panels, painted with figures of Vestals in monochrome on agate ground, 28 × 18, 1,700 guineas (the same); Bronzino, Portrait of Leonora di Toledo, wife of Cosmo di Medici, in a rich dress, with pearl necklace, her son by her side, 48 × 39, 1,750 guineas; Sasso Ferrato, The Madonna in Prayer, 19 × 15, 365 guineas; Marcello Venusti, from the design of M. Angelo, Christ Driving out the Money Changers, 23 × 15, from the Borghese Gallery, and the collections of Sir Thomas Lawrence and Woodburn (the original design is at Oxford), 1,360 guineas; Marcello Venusti, Adoration of the Magi, 20 × 13, from the Aldobrandini Palace and Fonthill, 1,160 guineas; Perugino, Madonna, with her hands clasped in prayer, 19 × 11, 480 guineas; Titian, The Artist's Daughter, carrying

Palace lo
times be
of their
a busy to
within th
justice, v
gateway.
other int
Chatelher
Hamilton
retains no
edifice of
of the sev
wings, for
the new st
senting a
heavy and
approaches
wealth, it
residences
spread of c
and factori
perpetual
every dire
and more
nobleman.
in plan
flank
the

and cover, *en suite*, 280 guineas; a ditto cup and saucer, with Venus and Cupid, 200 guineas; and another with two figures and sheep, 225 guineas; an old Sèvres cup and saucer, with jewelled ornaments and imitation of agate, and gold chasings on olive-green ground, 205 guineas; a set of three oviform vases and covers of white Courtille porcelain, elegantly mounted with chased ormolu, openwork rims, and tall, upright handles, chased with masks in high relief, the centre vase 12 inches high, the side ditto 9½ inches, 275 guineas; a figure of a nymph at the bath, after Falconnet, with pink drapery and green foliage, 14 inches high, and a nymph in blue drapery, the companion, together 350 guineas; an old Sèvres vase and cover, turquoise ground, with white and gold bands with gilt festoons and foliage, beautifully painted with a female peasant and two children, 13½ inches high, 1,510 guineas; and Thèmire Couronnée par les Graces, a large upright plaque of old Sèvres porcelain, painted by Dodin, one of the illustrations engraved in Montesquieu's "Temple de Gnide," 485 guineas. DECORATIVE OBJECTS: A Louis XVI. circular lantern of ormolu, chased with figures, vines, etc., 460 guineas; a Louis XVI. commode, with panels of parqueterie and a panel of marqueterie in front, with a vase and a basket of fruit and flowers, very richly mounted, 52 inches wide, 3,060 guineas; a Louis XVI. upright secretaire of marqueterie, with a figure of Silence in a medallion suspended by festoons of foliage on the door, and vases of

SILVER-GILT CUP AND COVER.

Hamilton Palace sale (p. 23).

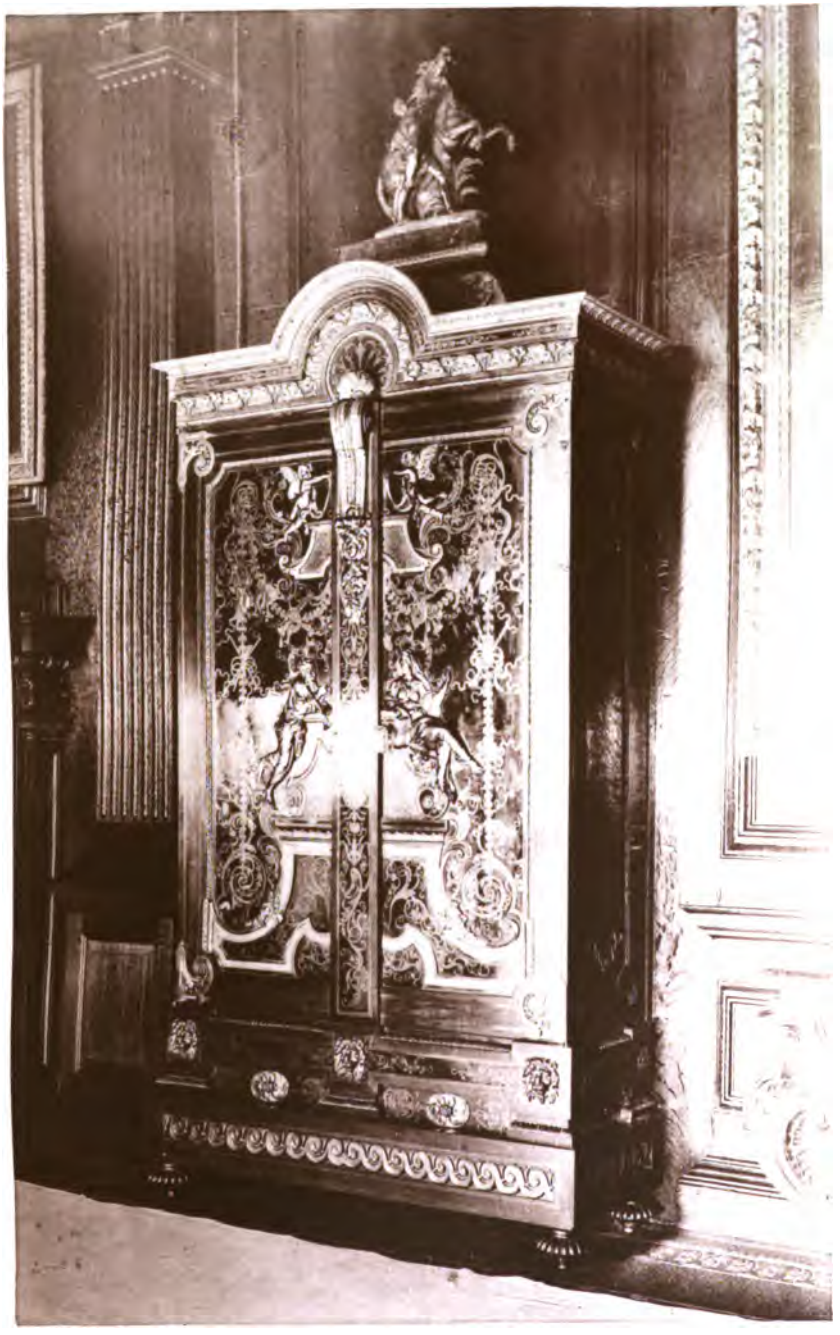
flowers on the lower doors, rich mounted with ormolu, with female terminal busts at the angles, statuary, marble slab, and ormolu gallery, made by Louis XVI., 44 × 17, and 56 inches high, 1,500 guineas; a Louis XVI. upright secretaire, with pilasters at the angles, inlaid with panels of marqueterie, 41 × 15, and 57 inches high, 300 guineas; a Florentine cabinet of ebony, of architectural design, with four columns of jasper in front and a clock in the centre, the dial of lapis lazuli, surrounded by a wreath of fruit and flowers in raised mosaic, with Verona marble slab, 66 × 22, and 45 inches high, 605 guineas; the Laocoon, a reduced copy in bronze, on Egyptian granite plinth, 810 guineas; an oblong writing-table by Buhl, mounted with terminal figures, masks, and ornaments of ormolu, 76 × 38, 300 guineas; a Louis XVI. commode of parqueterie, with a vase of flowers and coloured marqueterie in the centre, mounted with friezes and festoons of foliage, and chased in high relief, 2,200 guineas (see full-page plate); a Louis XVI. clock in case of ormolu formed as a vase, with snakes entwined to point to the revolving enamelled dials, 860 guineas; a Louis XIV. chandelier, by Buhl, of ormolu, with arabesque figures in relief, and branches for eight lights, chased with scrolls, etc., 185 guineas (see full-page plate); an ebony cabinet of architectural design, panelled with enamel plaques, and mounted with metal-gilt animals and vases, 400 guineas; the Infant Bacchus riding on a centaur, a fine old Florentine bronze, 350 guineas; a bronze bust

of Voltaire, by Pigalle, 350 guineas; an oblong table of old Florentine pietre-dure mosaic, with border of verde antique, 64 × 49, 600 guineas; a circular vase of antique Egyptian porphyry, with chased metal-gilt mount, 340 guineas; and Thorwaldsen's bust of Napoleon I., crowned with bay, supported on the back of an imperial eagle, said to have been presented by the Princess Pauline Bonaparte, 610 guineas (see full-page plate).

VI. CHINESE ENAMELS: Figure of an animal, forming an incense-burner, of white enamel, with flower-shaped ornaments in colours in every part, 180 guineas; a double gourd-shaped porcelain bottle in imitation of ancient Chinese enamel, with gilt clouds and ornaments in slight relief, 110 guineas; and an Indian coffee-pot of gold, enamelled with birds, animals, and flowers in colours, surmounted by a peacock, 6½ inches high, 255 guineas. SILVER AND SILVER GILT: A curious circular cup of silver gilt, with chased moulding and engraved handle, 4 inches diameter, 5 inches high, £405; a circular-shaped silver gilt tea-kettle, fluted and chased, with ornaments, with bird's-head spout and upright hand, inlaid with seven enamels of figures on gold, with Augsburg mark of the seventeenth century, on old English silver gilt tripod stand, 395 guineas; a tea-caddy *en suite*, 5 inches high, 145 guineas; a pair of oval boxes *en suite*, with enamels of Venus and Cupids, 310 guineas; a pair of smaller ditto, with classical subjects, 295 guineas; a silver gilt presentoir, formed of an infant Bacchus seated on a barrel

LOUIS XIV. ARMOIRE, BY BUHL.

Hamilton Palace sale (the pair, p. 24).



supporting an ornament, on triangular foot, by A. D. Viana, 1621, 9½ inches high, 290 guineas; an oval-shaped rosewater dish of silver gilt, the centre engraved with the arms of the Cardinal of York, the border chased with sphinxes, masks, etc., 20½ × 16½, 750 guineas; a fluted rosewater ewer *en suite*, 470 guineas (the last two lots were purchased by the Earl of Moray); a silver gilt standing cup and cover, cylindrical centre, with six bosses at the bottom and as many projecting lobes at the top, ornamented with numerous medallions of classical subjects; underneath this splendid specimen of German goldsmith's work is a beautiful medallion with a profile portrait of a man, with the inscription "Georgen Roemer, ano. 1580," 11⅜ inches high, 3,090 guineas (see full-page plate); and a silver gilt cup and cover of very similar design, surmounted by a statue of a Roman soldier holding a wreath and baton, 11½ inches high, 705 guineas. DECORATIVE OBJECTS: A pair of Louis XVI. candelabra of ormolu, with branches for five lights each, chased with foliage and surmounted by flowers, on stands formed of tall vases of ormolu, partly enamelled deep blue, with festoons of fruit and sprays of foliage on the fluted necks, the handles formed as mermaids, of bronze, 54 inches high, 2,250 guineas; a pair, similar, 2,650 guineas; a circular bowl of green porphyry, 17 inches diameter, supported by a figure of Hercules in bronze, on Verona marble plinth, 600 guineas; and a grand Louis XIV. armoire by Buhl, from the design of Le Brun,

the frame of ebony inlaid with brass, with panels of tortoise-shell elaborately inlaid with trophies, and a variety of ornaments of engraved brass divided into compartments, of fine design, with male and female figures, cupids and masks in ormolu chased in high relief, 114 inches high, formerly in the Louvre, and from the Duc d'Aumoné and the Fonthill collections, and the Companion armoire, together 11,500 guineas (see full-page plate).

VII. Italian Pictures and Historical Portraits: Correggio, Ecce Homo, a fine replica of the picture in the National Gallery, 40 inches × 31 inches, 260 guineas; Baccio della Porta, Madonna with St. Joseph and the Infant Saviour, who is in the act of blessing St. John, 42 × 33, 200 guineas; Bernardino Luini, the Duchess of Ferrara in green dress embroidered with vines, black and white embroidered bodice and sleeves, gold headdress, bead necklace, holding book in her right hand, 37 × 29, 320 guineas; Correggio, the Dying Madonna, attended by angels, 31 × 24, 310 guineas; Parmegiano, Madonna with Infant Saviour, painted on a shell-shaped panel, 230 guineas; Titian, Holy Family, with St. John and another saint, 32 × 41, 1,150 guineas (National Gallery, Dublin); Bonifazio Bimbo, Madonna in a landscape, with the Infant Christ in her lap, St. James leaning in adoration, and St. Lucy behind, 39 × 28, from Fonthill, 460 guineas; Il Greco (but catalogued as Titian), Portrait of Ludovico Cornaro, senator of Venice, in crimson robe and white sleeves, with open book, æt. suæ 100, 1566, 23 × 18, 320 guineas

A EWER OF VENETIAN GLASS

Hamilton Palace sale (p. 27).

(National Gallery); A. Bronzino, Don Garcia de Medici, in richly embroidered slashed dress, embroidered collar and cuffs, holding a missal, 36 × 26, 1,700 guineas; S. del Piombo, Portrait of Pope Clement VII., seated, and taken in profile, 58 × 33, 225 guineas; A. Bronzino, Portrait of Cosmo de Medici, first Grand Duke of Tuscany, in violet dress, 34 × 26, 120 guineas; and Leonora de Toledo, wife of the preceding, in crimson dress richly embroidered with gold and set in jewels, with pearl necklace and earings, 36 × 26, 410 guineas; Tintoretto, The Visit of the Queen of Sheba to Solomon, 85 × 48, 330 guineas; Masaccio, The Last Supper, a cabinet work, 12 × 8½, 600 guineas (National Gallery); L. da Vinci, The Laughing Boy, 15½ × 13, 2,100 guineas. "Nothing surely can exceed the masterly execution of this picture; it has the correctness of Raphael's drawing, and the grace and softness of Correggio's pencil. There are two drawings after the same boy in the drawing-book of Leonardo in the Ambrosian Library at Milan. This picture was in the Arundel collection, and was inherited by Lady Betty Germaine, who left it in her will to the present proprietor [Sir William Hamilton]. It was purchased at this sale [for 1,300 guineas] for W. Beckford, Esq., of Fonthill, was lately sold at Fonthill [in 1823 for 985 guineas] by order of Mr. Farquhar, the purchaser of the fine estate, and was again purchased by Mr. Beckford, in whose collection it now is. This picture by Leonardo da Vinci was the only picture of note in the collection of Sir William Hamilton."

(Buchanan, "Memoirs of Painting," ii. 79.) Andrea del Sarto, Portrait of the artist's wife as Magdalen, in crimson dress with lilac sleeves and white bodice, 36 × 27, 340 guineas; Ludovico Carracci, Sibylla Libyca, 112 × 48, formerly at Ferrara, and subsequently in the collections of the Marquis of Lansdowne and W. Beckford, 270 guineas; G. Bassano, Jacob's Vision, 101 × 75, 200 guineas; Giacomo da Pontormo, an Allegory, 44 × 38, 300 guineas (National Gallery); Titian, A Venetian admiral in armour, with his arms on his breastplate, crimson curtain behind, his barge seen on the right, 49 × 44, 590 guineas; Bonifazio, The Resurrection, 84 × 72, 220 guineas (National Gallery of Dublin); and Luca Signorelli, The Circumcision, a large altarpiece with ten figures, life size, inscribed "Lucas Cortonensis pinxit," 102 × 72, 3,000 guineas (National Gallery).

VIII. Old Dutch and French Faïence: A set of six large Delft-ware plates, painted with subjects from the gospels in columns, with borders of angels and flowers, 59 guineas; a pair of old Delft-ware ewers of curious form, with twelve sides, painted with figures and landscapes in blue and white in imitation of old Nankin, 36 guineas; and a pair of vases and covers, of old mottled French faïence, with openwork rims, 9½ inches high, 71 guineas. Italian Faïence: An Urbino ware jug formed as a bird, with a female head, 44 guineas; an oblong salt-cellar of Urbino ware, painted with a coat-of-arms, figures of river gods, figures and landscapes, 135 guineas; a pair of circular deep

WRITING TABLE OF THE DUC DE CHOISEUL.

Hamilton Palace sale (p. 28).

dishes of Urbino ware, painted with deities, dated 1550, 55 guineas; a fluted tazza of Urbino ware of Neptune and his car, 12 inches diameter, 54 guineas; a pair of pilgrim's bottles of Urbino ware, with the Medici arms, portraits, and figures in medallions, 105 guineas; a pair of oviform two-handled vases of Italian faïence, painted with large subjects of figures in medallions in colours, 70 guineas; a Majolica tazza, formed as the shell of a crab, inside painted with Hercules and the lion, 72 guineas; and the Madonna and child, a relief in Della Robida ware, 50 guineas. VENETIAN GLASS, ETC.: A two-handled vase of blue glass, with dragons and ornaments in relief, 80 guineas; a pair of altar candlesticks of old green Venetian glass, mounted with chased metal-gilt, 23 inches high, 80 guineas; and a ewer of elegant form of ancient oriental glass, richly enamelled and gilt, with beautiful pattern of interlaced strap-work inclosing gold arabesques on blue ground on the neck, and with seven equestrian figures in gold and colours on blue ground on the body, 7 inches high, 2,600 guineas (see full-page plate). An Etruscan Œnochoe, known as the Beckford vase, of beautiful globular form, with unique ornamentation representing a triumphal procession, with a camel and rider attended by figures playing musical instruments, 9 inches high, 160 guineas. CARVINGS IN IVORY: A small tankard, boldly carved with fishermen and children in high relief, lined and mounted with silver gilt, surmounted by the figure of a boy, 8 inches high, 100 guineas; a pedestal of

ivory, very finely carved with a bacchanalian dance in high relief by Fiammingo, on black marble plinth, 530 guineas; and the companion pedestal, carved with the Triumph of the Infant Bacchus, 155 guineas. DECORATIVE OBJECTS: An Italian cabinet of architectural design, with four fluted columns of Giallo Antico, with Corinthian capitals of ormolu, inlaid with slabs of old Florentine pietre-dure mosaic, with friezes of rare agates and lapis lazuli, surmounted by a Verona marble slab, and the companion cabinet, together 860 guineas—these two articles formed part of the furniture in the room in the Winter Palace in which the Emperor Paul was assassinated; the Duc de Choiseul's writing-table and cartonnière, an oblong Louis XV. writing-table of parqueterie, mounted with vases and festoons of foliage of ormolu, the card-table surmounted by a clock by Alard in finely chased ormolu case, 5,300 guineas (see full-page plates); the Rape of Proserpina, a fine group in bronze by G. di Bologna, and the Rape of Helen, the companion, 1,360 guineas; a chime clock of rare and beautiful design, with allegorical figures above, surmounted by a lion holding the arms of England, the feet as dolphins, and miniature of dancing bacchanals by Degault, enamelled dials and movement by James Cox of London, 820 guineas; a colossal bust of Niobe of antique Egyptian porphyry, 390 guineas; and the Laocoon, in bronze, 480 guineas—from Stowe (see p. 146).

IX. OLD FRENCH FAÏENCE, ETC.: A ewer and oval dish, with fluted border, birds and flowers

CARTONNIÈRE OF THE DUC DE CHOISEUL.

Hamilton Palace sale (p. 28).

in colours on black ground, 200 guineas; and a large Nevers ware rosewater ewer and dish, painted with ornaments and flowers in blue and red, dish 19½ inches diameter, 145 guineas; and the companion, 105 guineas. HENRI II. WARE: A hexagonal salt-cellar, 4 inches high, 3¾ inches wide, 800 guineas; and a shallow hemispherical bowl, surmounted by a low neck or margin, on a rather massive stem, entirely covered with inlaid ornaments of the richest and most elaborate character in red tint, 4 inches high, 5½ inches wide, 1,160 guineas (see full-page plate). A terra-cotta bust of Madame Elizabeth, by Martin, signed, and dated 1791, 420 guineas. LIMOGES ENAMELS: A quadrangular plaque, with half-length portrait of young man in profile in colours on blue ground, 1559, 5½ × 4, 350 guineas; a tazza and cover of elegant form, painted with scenes inside and out from the life of Samson, all in grisaille on a brilliant black ground, 1539, 8 inches high, 7½ inches diameter, from Strawberry Hill, 2,000 guineas; a ewer, with an oval or slightly flattened body, painted in grisaille on a black ground with strong flesh tints, marine deities on the upper part, 11¼ inches high, 700 guineas (see full-page plate); an oval dish, painted in grisaille on a black ground, with flesh tints and gilding, the Feast of the Gods, after Raffaelle, 20¼ × 15½, 1,150 guineas (see full-page plate); a triptych, painted in colours by Pierre Raymond, with three Marys weeping over the dead body of Christ, after Raffaelle, in the centre, 1538, centre 7¾ × 6½, and

sides $7\frac{3}{4} \times 2\frac{3}{4}$, 1,160 guineas—the first and the three last-mentioned were exhibited at South Kensington in 1862; a quadrangular tablet, exquisitely painted in grisaille on a black ground, $6 \times 3\frac{3}{4}$, 1,265 guineas; a quadrangular plaque, painted with an allegorical subject in grisaille on a black ground with a few touches of gold, 305 guineas; a circular medallion, painted in colours with a black ground, by L. Limousin, head of Roma, helmeted, to the left, $5\frac{1}{4}$ inches diameter, 260 guineas; and a triptych by Nardon Penicaud, in brilliant colours, with paillets of foils, the Entombment in the centre, the deposition from the cross, and the Resurrection on the wings, date about 1490, centre $8\frac{1}{2} \times 10$, the wings $8\frac{1}{2} \times 4\frac{1}{8}$, sold at Fonthill for 40 guineas, 1,680 guineas. ITALIAN CINQUE-CENTO METAL-WORK: An oblong steel coffer, with arched top of Milanese work, early sixteenth century work, with delicate damascened tracery in gold and silver, $12 \times 9\frac{3}{4}$, 600 guineas; a square chess-table in damascened iron, supported on triangular column, the surface inlaid with panels, cartouches, etc., of the most elaborate gold and silver damascened work, and with slabs of lapis lazuli, the triangular pillar supported at the bottom on three massive divergent feet, representing dolphins, superbly damascened, Milanese work of circa 1540, from the Soltykoff and Debruge-Dumenil collection, 3,000 guineas; a cabinet of the same place and period, surmounted by a triangular pediment, overlaid or encrusted with damascened iron plaques, and ornamented with slabs and cabochons of lapis

A TAZZA OF HENRI II. WARE.

Hamilton Palace sale (p. 29).

lazuli, jasper, onyxes, etc., of many varieties, the entire surface enriched in a most elaborate style with panels of cartouche work, inclosing classical figures in low relief in *repoussé*, 42 inches long and 36 inches high, 1,020 guineas; and an oblong coffre-fort of fine sixteenth century work, with curious lock, covered with a beautiful network of perforated steel and metal-gilt, 370 guineas. DECORATIVE OBJECTS: A Louis XIV. sarcophagus commode of black buhl, with terminal winged figures at the angles in relief, massive mountings of ormolu, surmounted by a slab of Verona marble, 1,030 guineas; an Italian cabinet of the sixteenth century of architectural design, with columns of lapis lazuli in relief, inlaid all over with slabs of rare agates, jaspers, and oynx, from the design of Michael Angelo, 1,120 guineas; The Seasons, a set of four emblematic busts of the size of life of old Rouen faïence, by Vavasseur, the celebrated potter, on terminal pedestals, busts 32 inches high, 2,520 guineas; and a pair of vases of antique Egyptian porphyry, with fluted bowls and covers and twisted serpentine plinths, 30 inches high, 1,300 guineas.

X. PICTURES BY DUTCH, FLEMISH, ENGLISH, FRENCH, AND SPANISH ARTISTS: Holbein, Queen Catherine Parr, in a crimson dress embroidered with gold, and jewelled black hat, 25 × 20, 840 guineas; Steenwyck and F. Francks, Interior of a house, with figures, 8½ × 12, 195 guineas (National Gallery); W. Van de Velde, A Calm, with man-of-war saluting, and fishermen in a boat

drawing a net, 9 × 8, 390 guineas; G. Honthorst, Portrait of the Princess Mary Stuart, Duchess of Orleans, in yellow silk dress and pearl necklace, signed, and dated 1639, 27 × 22, and the companion, Portrait of Charles II., in pink dress and lace collar, together 440 guineas; Breughel, Fair in a Dutch Village, on copper, 9½ × 14¾, 430 guineas; Rotenhamer and Breughel, Apollo with Venus and Cupids Dancing, on copper, 11 × 8, 290 guineas; Rubens, Bellerophon slaying Chimæra, from Fonthill, 13½ × 11, 360 guineas; D. Teniers, Interior of a kitchen, with peasant in a red cap with feather, holding a pipe in his right hand and a glass of beer in his left, seated at a table, two peasants playing cards in the background, and other figures, signed, 9½ × 13, 900 guineas; Rotenhamer, a set of four pictures painted on alabaster of Jacob's Dream, the Finding of Moses, Israelites gathering Manna, and St. John preaching, 11 × 17, 900 guineas; A. de Lorme, Interior of a church, with figures and dogs, 54 × 42, 680 guineas; D. Teniers, River Scene, with peasants, cattle, and sheep, 26 × 36, 220 guineas; L. Cranach, Portrait of a lady with crimson dress embroidered with gold, signed, and dated 1561, 11½ × 9, 310 guineas; J. Mabuse, The Labours of Hercules, a set of eleven small pictures in ebony frame, 500 guineas; R. Wilson, Distant View of Rome, sunset, 53 × 38, 1,000 guineas; T. Gainsborough, A Woody Landscape, with sheep, an early work, 11½ × 13½, 160 guineas; Sir Peter Lely, Portrait of General David Leslie, Lord Newark, with crimson scarf, 49 × 40,

A LIMOGES ENAMEL EWER.

Hamilton Palace sale (p. 29).

370 guineas; and J. Glover, A View in Barrowdale, in water colours, 200 guineas; Mignard, Portrait of Cardinal Mazarin, 26 x 18, 340 guineas; Fragonard, Portrait of a Lady in crimson jacket trimmed with swan's down, and white satin petticoat, female attendant chastising a dog, 12 x 9, 450 guineas; J. L. David, whole length Portrait of Napoleon I., painted for the Duke of Hamilton, 79 x 48, 360 guineas; N. Largilliere, Portraits of James, Prince of Wales, and his sister, in the gardens of St. Germains, 76 x 59, 840 guineas; L. A. Blanchet, whole length Portrait of Henry B. M. C. Stuart, Cardinal of York, 96 x 70, 1,300 guineas; N. Poussin, The Entombment, 39 x 52,480 guineas (National Gallery, Dublin); J. L. Tocqué, Le Marquis de Marigny holding a plan of the École Militaire, 54 x 60, 600 guineas; Claude Lorraine, Ariadne and Bacchus, or, more probably, Ulysses discovering himself to Nausicaa the daughter of Alcinous, view of bay with a beautiful cluster of trees on a rugged bank, 29 x 39, painted in 1658 for Signor Francesco Abericii, from whom it passed into the possession of M. Furnese and Humphrey Morris, engraved in the "Liber Veritatis," from the collection of the Earl of Ashburnham, 1850, 800 guineas; Velasquez, Portrait of a youth in a hat with feather, 28 x 21, from the Lansdowne and Fonthill collections, 270 guineas; Murillo, the Infant Christ sleeping, holding a crook with scroll, angels guarding, sheep in the background, 25 x 20, from Fonthill, 2,300 guineas; Coello, Portrait of the Duke of Alva in white dress

and ruff, and partly gilt breastplate, holding a baton, 29 x 22, 400 guineas; Velasquez, Philip IV. of Spain, wearing the Order of the Golden Fleece, standing in a black dress trimmed with silver, holding in his hand a paper inscribed with the name of Velasquez, 78 x 44, 6,000 guineas (National Gallery)—this picture was taken from the palace at Madrid during the war by the French General Dessolle, from whose daughter it was purchased by Mr. Woodburn, and was subsequently at Fonthill; and Juan Pantoxa, a Council of Eleven English and Spanish statesmen, signed, dated 1594 (but the council did not sit till 1604), 81 x 105, 2,400 guineas (National Portrait Gallery).

XI. Old Japan Lac: A pair of vases, covers and stands, with buildings, birds and plants in gold on black ground, mounted with twisted snakes of ormolu, 200 guineas; a very fine oblong coffer, with a large landscape, buildings, trees and a river, birds and figures in foreground, similar landscapes on the front and ends and inside the lid, inlaid with mother-o'-pearl, 54 x 27, 650 guineas. Oriental Objects of Art: An oval-shaped cup of pale green Indian jade, inlaid with gold and studded with polished rubies, 300 guineas; and an oval-shaped cup of agate, mounted to form a companion, 220 guineas. Old Dresden Porcelain: A group of two men with a rat-trap, coloured and gilt, 200 guineas; and a group of a horse with harness, drawing a cart of metal-gilt, 150 guineas. Decorative Furniture: An oblong Italian table

A LIMOGES ENAMEL DISH.

Hamilton Palace sale (p. 29).

of walnut of the seventeenth century, inlaid with a large subject of Mary washing the feet of Christ, by Subleyras, 48 × 25, 200 guineas; a pair of Louis XIV. octagonal-shaped pedestals, of black buhl, richly mounted with masks and mouldings of ormolu, 64 inches high, 1,600 guineas; a Louis XIV. commode of black buhl, richly chased with masks, scroll handles and mouldings in relief, surmounted by a black and gold moulded marble slab, 52 × 21, and 37 inches high, 1,250 guineas; and the companion, 800 guineas; a Louis XVI. cabinet of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu by Gouthiere, large oval plaque with a sacrifice to Cupid on the door, surrounded by wreaths of flowers in high relief, terminal figures of Victory at the angles, the friezes and handles chased with infant satyrs, cupids, birds and flowers in high relief, 66 × 17, and 61 inches high, 5,200 guineas (see full-page plate); a Louis XVI. secretaire, of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu by Gouthiere, with the monogram of Marie Antoinette in the frieze entwined with wreaths of flowers, with trusses at the angles, surmounted by a black marble slab, 43 × 16, and 57 inches high, 9,000 guineas (see full-page plate); and a Louis XVI. commode of ebony, inlaid with shaped panels of lacquer with birds and plants in gold on black ground, mounted with ormolu by Gouthiere, with friezes formed of wreaths of flowers and ribbons, and monogram of Marie Antoinette, 52 × 24, 9,000 guineas (see full-

page plate)—the last two articles branded "Garde Meuble de la Reine."

XII. OLD JAPAN LACQUER: A fine gold lac box, formed as a group of three vases, lined and mounted with gold, 235 guineas; and an oblong plaque of black and gold lac, with figures and trees in low relief, and inlaid with mother-o'-pearl, 200 guineas. ORIENTAL PORCELAIN: An oviform vase of old Chinese porcelain, with plants and bats in slight relief, in brown, blue and white on blue ground, 25 inches high, 505 guineas; a pair of tall shaped vases, with river scenes, figures, and foliage in medallions, 20 inches high, 450 guineas; a pair of old vases of old Japan porcelain, with views and plants in gold and colours in medallions, 24 inches high, 400 guineas; and a pair of large Japan jars and covers, with flowers and ornaments in blue, red and gold on white ground, surmounted by Kylins, 36 inches high, 360 guineas. DECORATIVE FURNITURE, MARBLES, ETC.: A circular fluted tazza of lapis lazuli, elegantly mounted, 305 guineas; A Wounded Soldier, a fine old Italian bronze, on large oblong pedestal of lapis lazuli, 250 guineas; and a companion, 430 guineas; a circular tazza of antique green porphyry, supported on a group of the Graces of chased ormolu, 15 inches high, 350 guineas; a rosewater ewer of brown jasper, fluted and carved with foliage, the handle formed of a terminal monster, and a large oval-shaped dish, with carved flutings, 810 guineas; a statuette of Voltaire in marble, exquisitely and minutely carved by Houdon, on

LOUIS XVI. CABINET OF EBONY.

Hamilton Palace sale (p. 35).

pedestal, 18 inches high, 1,000 guineas; a Louis XV. pier-table, boldly carved with terminal female figures, masks and festoons of foliage, richly gilt, with shaped slab of matrix of amethyst, 72 × 21, and the companion table, together, 1,920 guineas; a Louis XVI. clock by Dutertre, with enamelled dial, in vase-shaped case of ormolu, with festoons of foliage in relief, boys emblematic of sculpture and architecture seated on the plinth, 420 guineas; a pair of oviform vases of gros-bleu Sèvres, set in tripods of ormolu, of elegant design, and of the time of Louis XVI., richly chased, with goats' feet on triangular bases, 31 inches high, 385 guineas; and a Louis XIV. writing-table and cartonnière of ebony, the table enriched with massive frieze of ormolu and festoons of foliage of the same in relief, the cartonnière with Greek key-pattern frieze and massive festoons of foliage in relief, 76 × 42, 3,050 guineas (see full-page plates).

XIII. MINIATURES: Jean Baptiste Lulli, by Petitot, in gold frame, 81 guineas; a lady in a black dress, with pink riband in her hair, by R. Cosway, in gold locket, 185 guineas; another portrait of the same lady, 195 guineas; a lady in a white dress with black ribands, by R. Cosway, 140 guineas; a lady in a blue dress by Zincke, oval enamel, signed and dated 1715, 35 guineas; Prince Charles Edward Stuart, in armour, with the blue riband, in fish-skin case, 200 guineas; another of the same, in red coat, 42 guineas; John Graham, Viscount Dundee, in armour, 62 guineas; Charles II., in armour, with

lace cravat, a large oval, 92 guineas; The Earl of Sandwich, in brown dress and lace cravat, by S. Cooper, signed and dated 1659, 255 guineas; Sir John Maynard, in black dress, white collar and skull-cap, by J. Hoskins, landscape background, 1657, from Strawberry Hill, 220 guineas; Lady Digby, after Vandyck by P. Oliver, from the same collection, 280 guineas; Lady Arabella Stuart, by N. Hilliard, with long flowing hair, lace ruff, and richly embroidered dress, $2\frac{7}{8} \times 2\frac{1}{8}$, 260 guineas; James I., by the same, in lilac dress brocaded with gold, blue riband and lace collar, background of crimson curtain, in original case enamelled with the royal cypher in diamonds, 2,700 guineas; the Coronation of Henri IV., of unusual size, by P. de Champagne, 310 guineas; Janet, Portraits of Henri II., Henri III., Charles IX., Catherine di Medicis, Le Grand Dauphin, and Clude de France, six small whole-lengths, from Rattier's sale, in tortoiseshell frame, 1,675 guineas; Louis Dauphine, Duc de Bourgogne, by J. Petitot, from the cabinet of Louis XVI., signed, $10 \times 7\frac{1}{4}$, 650 guineas; J. Baptiste Colbert, by the same, in black dress and lace collar, and riband of the St. Esprit, signed, 13×9, 230 guineas; Portrait of a lady [*i.e.* Madame de Maintenon], by the same, in blue dress and black lace head-dress, seated in crimson velvet chair, $10\frac{1}{4} \times 8\frac{1}{4}$, 180 guineas; and George, Lord Setone, ætatis suæ 27, 1548, by Bone, after the original by Sir A. More, 125 guineas.

XIV. SÈVRES PORCELAIN: A lozenge-shaped plateau, with openwork, blue, white and gold bor-

LOUIS XVI. SECRETAIRE OF EBONY.

Hamilton Palace sale (p. 35).

der, the centre with bouquets of flowers in colours, 42 guineas; a cabaret with ornaments in grisaille on gold ground, consisting of plateau, teapot, sucrier, milkjug, two cups and saucers, and two plates, presented by Charles X., 95 guineas; a circular plaque, painted with peasants washing linen in a stream, 72 guineas; a pair of very large Sèvres vases, painted with classical subjects in four medallions, etc., 39 inches high, 210 guineas; and a pair of large campana-shaped vases, each painted with subjects from Ovid in two medallions, 375 guineas. ENGLISH PORCELAIN: A pair of Chelsea-Derby cups and saucers, painted with cupids and trophies in pink, 29 guineas; a large oviform vase and cover of the same, with gilt stripes on white ground, dark blue and gold neck and stem, painted with two medallions of allegorical figures and a naval battle in monochrome, 255 guineas; and a pair of smaller vases and covers, with upright handles, *en suite*, 165 guineas. DECORATIVE FURNITURE: A secretaire of ebony, by Gatti of Rome, beautifully inlaid all over with flowers, masks, arabesques, and foliage of ivory, mother-o'-pearl, and coloured woods, with arabesque figures supporting the Hamilton arms, 420 guineas; a Louis XVI. upright secretaire, of mahogany and parquetry, inlaid with a trophy of musical instruments, wreaths, baskets of flowers, and emblems on ground of radiated pattern, 1,340 guineas; a pair of ebony commodes, inlaid at the angles with engraved brass and white metal, and with chased ormolu foliage capitals, surmounted

by slabs of giallo marble, $37\frac{1}{2} \times 33$, stamped E. Levasseur, 3,000 guineas; and a very fine Louis XV. parqueterie commode, mounted with massive ormolu chasing of oak branches and foliage, two large figures of boys on the branches in front, and half-length figures of boys at the angles, key-plate formed as a vase-shaped burning lamp, surmounted by moulded brocatella marble slab, 5,950 guineas (see full-page plate).

XV. Objects of Art and Vertu: An oblong casket of brass, engraved with cherubs' heads, squirrels, and arabesques, the ground enamelled red and black, with mother-o'-pearl inlaid, 123 guineas; an old French clock of turquoise porcelain, mounted with metal-gilt foliage, 100 guineas; a miniature spinning-wheel, forming a silk-winder, of metal gilt and tortoiseshell, inlaid with vases, scrolls, and flowers of gold piqué, 255 guineas; a Louis XIII. watch, in gold case, enamelled with classical figures, and six small medallions outside, dial enamelled, with cupid, 200 guineas; and a pair of old German figures of ostriches, of metal gilt, carrying horse-shoes in their beaks, the bodies formed of ostrich eggs, 135 guineas. Decorative Objects: A harpsichord in the original case, the top painted with Apollo and the Muses, the sides with masks and festoons of flowers on gold ground, 260 guineas; bust of Peter the Great, in armour, in bronze, 1,010 guineas; bust of the Empress Catherine II., the companion, 205 guineas; a Louis XVI. sofa of unusual dimensions, with settees at the ends, the frame elaborately carved with trophies

LOUIS XVI. COMMODE OF EBONY.

Hamilton Palace sale (p. 35).

of arrows and flowers in high relief, covered with fine old Gobelins tapestry, from Versailles, 1,120 guineas (see full-page plate); a set of six carved and gilt fauteuils, with tapestry *en suite*, 420 guineas; a set of twelve Louis XV. carved and gilt fauteuils, the seats, back, and arms covered with Gobelins tapestry, with baskets of flowers, 850 guineas; a Louis XV. cheval screen, richly carved and gilt, with vase of flowers in Gobelins tapestry and brocade at the back, 420 guineas; a Louis XVI. carved and gilt sofa, covered in Gobelins tapestry, with a musical trophy, festoons of flowers and drapery, and a set of ten fauteuils *en suite*, 730 guineas; a bed-cover of old Gobelins tapestry, 340 guineas; a Louis XVI. bedstead, richly carved and gilt, with a vase of flowers at the head, back stuffed and covered with a panel of Gobelins tapestry, with lofty canopy lined with tapestry, the double valences and bolsters of tapestry, and a pair of yellow silk curtains, 1,100 guineas; a set of four Louis XV. carved and gilt fauteuils, covered with old Gobelins tapestry, with baskets of flowers, 300 guineas; and a pair of carved and gilt Venetian armchairs, 105 guineas. TAPESTRIES: An oblong piece of Gobelins tapestry, with a subject from Tasso's "Jerusalem Delivered" in border, by Nouzou, in carved gilt frame, 12 feet × 20 feet 10 inches, signed and dated, 1735, 465 guineas; another panel, made to correspond, 12 feet × 15 feet 3 inches, 310 guineas; an upright ditto, 12 feet × 10 feet 4 inches, 205 guineas; an oblong panel of tapestry, with a subject from

Tasso's "Jerusalem Delivered" in border, in carved and gilt frames, 12 feet × 19 feet 4 inches, 335 guineas; an upright ditto, *en suite*, 12 feet × 10 feet 3 inches, 235 guineas; an oblong piece of tapestry, with a subject from Tasso's "Jerusalem Delivered" in border, in carved and gilt frame, signed Nouzou, and dated 1735, 12 feet × 21 feet 6 inches, 840 guineas; an upright piece, with another illustration from Tasso, made to correspond, in carved and gilt frame, 12 feet square, 255 guineas; the companion piece, 11 feet square, 225 guineas; and portrait of the Empress Catherine II., in old Gobelins tapestry, 8 feet 10 inches × 5 feet 10 inches, 310 guineas.

XVI. Objects of Art and Vertu: A Louis XV. memorandum book, with agate case, formed as a violin, mounted with figures of children, scrolls and festoons of chased gold, 245 guineas; a spherical case of silver gilt, heads in medallions, and with two minute wood engravings of Death and the Last Judgment, 460 guineas; "Almanach de la Cour," 1776, the cover painted with figures, 110 guineas; an oval tortoiseshell box, mounted with chased gold thumb-piece, with a miniature of Prince Charles Edward Stuart inside the lid, 280 guineas; and oval gold Louis XVI. box, with black and gold lacquer panels, top and bottom, with numerous figures in landscapes, chased gold cage mounting, 380 guineas; a circular bonbonnière of tortoiseshell, inlaid with scrolls of gold piqué, with fine enamel portrait by Petitot inside the lid, 380 guineas; seven oblong boxes of Battersea enamel, painted with landscapes, figures, and cattle, sides

LOUIS XIV. WRITING TABLE.

Hamilton Palace sale (p. 37).

painted with flowers, 355 guineas; a large oviform vase of rock crystal, engraved with cornucopia and scroll ornaments, mounted with lions' masks, 205 guineas; an oblong casket, formed of five large slabs of agate, mounted with gold, with Corinthian columns at the angles, 6 × 4, and 5 inches high, 300 guineas; a circular wax medallion portrait of Titian, in richly embroidered, furred, black dress, holding a portrait of his son, inscribed "Titiani Pict. et Filii Efigies," 5 inches diameter, 310 guineas; an oblong gold snuff-box, beautifully enamelled with six medallions of seaports with shipping and numerous figures in borders, 510 guineas; an oval cup of rock crystal, very finely carved with marine monsters, waves, masks, and ornaments mounted with gold, enamelled in colours, 1,150 guineas; an oval-shaped fluted cup and cover, of lapis lazuli, on stem and foot of the same, mounted with silver gilt, 9 inches high, 750 guineas; a cup of rock crystal, of tall oval shape, with bands of engraved ornaments, finely carved with an arabesque female figure in high relief, on foot of silver gilt, chased and set with turquoises, 8½ inches high, from the Royal Collection of France, and from Fonthill, 800 guineas; an oval-shaped cup and saucer, of moss agate, on stem and foot of the same, mounted with silver gilt finely chased with ornaments, with griffin handles, 4½ × 3¼, and 7½ inches high, 500 guineas; an agate cup, 4 inches diameter, on stem and foot of silver gilt, 235 guineas; and an oval cup, of hematite, with carved mask handles, on stem and foot of the same, gold

mounted, 3½ inches high, 600 guineas. BRONZES: Apollo Belvedere, 7 feet high, 480 guineas; the Diana of Versailles, 6 feet 4 inches high, 500 guineas; the Borghese Gladiator, 5 feet high, 535 guineas; the Belvedere Antinous, 6 feet 5 inches high, 460 guineas; and Hercules and Telephus, 6 feet 5 inches high, 455 guineas—all on square black marble pedestal; these statues were cast in Italy by order of Francis I. early in the sixteenth century for the decoration of his palace at Villeroi in moulds taken from the original statues, they were afterwards acquired by Nicholas Neuville, Secretary of State; at the Revolution they were removed, and afterwards purchased by Alexander, 10th Duke of Hamilton, and placed in Hamilton Palace; and a large circular tazza of Giallo Antico, 225 guineas.

XVII. COINS, ETC: Cruickstone Dollar, struck on the marriage of Mary Queen of Scots and Henry Lord Darnley, in 1565, and set in a frame composed of wood from the famous yew-tree, the frame mounted in silver, with plates on one side, inscribed, "A peice of Queen Mary's Yew Tree," "From Cruikstone Castle, Renfrewshire." "Presented to His Royal Highness the Duke of Sussex, by Sir John Maxwell, of Pollock." And on the other, "This silver medal was struck on the marriage of Mary, Queen of Scots, with Henry, Lord Darnley." "When Harie met Marie under this yew tree, What Harie did to Marie I'll no tell to thee." A very curious and historically interesting relic, 160 guineas. CAMEI MOUNTED AS RINGS: Head of

LOUIS XIV. CARTONNIÈRE.

Hamilton Palace sale (p. 37).

the Emperor Tiberius, crowned with laurel, a fine onyx cameo, mounted in a large oval gold pendant enamelled black, the back enamelled with the stump of a tree and inscription, ΑΕΙ. ΟΑΛΕΣ., 840 guineas.

CHAPTER X.

1883—1885.

TAYLOR'S ASTON ROWANT GALLERY—ROSSETTI'S DRAWINGS—WILLIAM LEE'S COLLECTION—THE POTTER AND LONDESBOROUGH SALES—THE FOUNTAINE COLLECTION—SIR PHILIP MILES' LEIGH COURT COLLECTION AND THE BECKETT-DENISON SALE.

THE season of 1883 started on April 7th, with the very choice collection of modern pictures and water-colour drawings of José de Murietta, Marquis de Sauturce, but of the 171 lots only about half actually changed hands, the sales amounting to £11,439 19*s*. The best of the pictures included ten by Alma Tadema, Between Hope and Fear, 30 × 50, 1,250 guineas; Exedra, 1869, 14 × 18, 1,500 guineas; Proclaiming Claudius, 1867, 14 × 18, 510 guineas; Glaucus and Nydia, 1867, 12 × 18, 395 guineas; The Honeymoon, 36 × 24, 800 guineas; Lesbia, 1866, 24 × 18, 550 guineas; Spring, 1,250 guineas; Summer, 950 guineas; Autumn, 950 guineas; and Winter, 1,090 guineas; G. H. Boughton, The Widow's Acre, 480 guineas; G. Cole, On the Arun, 430 guineas; and Harvesting, 580 guineas; J. Crome,

LOUIS XV. PARQUETERIE COMMODE.

Hamilton Palace sale (p. 40).

Hawthornden, 345 guineas; T. Faed, The Offer, 255 guineas; and Accepted, 245 guineas; A. C. Gow, The Suspicious Traveller, 12 × 20, 260 guineas; P. Graham, Highland Spate, 215 guineas; Sir F. Leighton, Actæa, 500 guineas; J. Linnell, Milking Time, 645 guineas; J. Phillip, Lady in the Garden, Seville, circle, 20 × 13, 780 guineas; J. M. W. Turner, Glaucus and Scylla, from the Windus collection, 570 guineas. The water-colour drawings included David Cox, Harvesting in Wales, 235 guineas; and Tintern Abbey, 177 guineas; A. C. Gow, A Real Toledo, 16 × 27, 205 guineas; and F. Walker, Going to School, 220 guineas.

The first of the great sales of the year comprised the collection of modern pictures formed by Mr. Thomas Taylor, the well-known Cotton Manufacturer, called the Aston Rowant Gallery, from the name of Mr. Taylor's place at Tetsworth, Oxfordshire. Mr. Taylor, who was born in 1808, and who died quite recently, possessed a very excellent judgment in the matter of art, and was sufficiently independent to purchase without the advice of dealers and connoisseurs, many of the works in his gallery being obtained direct from the artists. In many instances the prices now realized were double and even treble the amounts which Mr. Taylor originally paid, although, on the other hand, considerable "drops" were experienced in a few other instances. The collection, which was sold on April 28th, included 94 lots, which produced the total of £34,500 16*s*. The more noteworthy

pictures were as follows:—J. Brett, Bude Sands at Sunset, 30 × 50, 315 guineas; and Etna, from Taormina, 33 × 48, 450 guineas; J. B. Burgess, Licensing the Beggars, Spain, 48 × 75, 1,110 guineas (Royal Holloway College); Rush for Water, Morocco, 45 × 66, 325 guineas; and The Presentation, a visit to a Moorish House, 44 × 60, 400 guineas; T. S. Cooper, On a Dairy Farm, 48 × 78, 570 guineas; H. B. W. Davis, Reconnoitring, White Heifer with Horse, 27 × 48, 590 guineas; T. Faed, Waiting for the Ferry, 31 × 21, 310 guineas; L. Fildes, Applicants for Admission to a Casual Ward, 56 × 96, 2,000 guineas (Royal Holloway College); and The Widower, 68 × 98, with copyright, 2,000 guineas; W. P. Frith, Gabrielle d'Estrées, 30 × 25, 215 guineas; P. Graham, A Rainy Day, 46 × 71, 630 guineas; J. E. Hodgson, Returning the Salute, 38 × 68, 320 guineas; and Relatives in Bond, 36 × 28, 530 guineas (Royal Holloway College); J. C. Hook, Leaving at Low Water, Scilly, from the F. T. Turner sale of 1878 (1,150 guineas), 1,300 guineas (the same); J. C. Horsley, the Banker's Private Room, from the G. Fox Sale of 1877 (1,110 guineas), 40 × 50, 810 guineas (the same); J. Linnell, The Travellers, 30 × 40, 920 guineas; and a river scene, The Fisherman, 28 × 39, 660 guineas; J. T. Linnell, Uplands, 31 × 48, 430 guineas, and Wayfarers, 31 × 48, 405 guineas; Edwin Long, A Question of Propriety, dancing girls, 51 × 81, 1,200 guineas (Doré Gallery); and The Gods and their Makers, 59 × 90, 2,500 guineas; J. MacWhirter, "Lady of the

LOUIS XVI. SOFA.

Hamilton Palace sale (p. 40).

Woods," a birch tree, 60 × 40, 600 guineas; E. Nicol, The Doubtful Sixpence, 38 × 30, 450 guineas; Briton Riviere, Sympathy, A Girl with a white dog, 60 × 40, 2,500 guineas (Holloway College)—the Artist is said to have received £800 for this picture; David Roberts, Street in Cairo, from the Bicknell and F. T. Turner sales (at the latter of which, in 1878, it realized 610 guineas), 710 guineas (Holloway College); Marcus Stone, Le Roi est Mort, 54 × 80, 410 guineas; T. Webster, Wreck Ashore, boys with boats in a tub, 20 × 26, 410 guineas; Waiting for the Bone, 20 × 24, 395 guineas, and The Impenitent, 18 × 15, 350 guineas; Rosa Bonheur, Early Morning in the Pyrenees, Landscape with Cow and Calf, 26 × 32, 1,500 guineas; and Taking Horses to Water, 37 × 51, 300 guineas; E. Frère, Preparing Breakfast, 1861 (from the Turner Sale 1878, 340 guineas), 220 guineas; L. Gallait, Faith, mother with two children before a shrine, 390 guineas; and E. Verboeckhoven, Returning from the Common, 36 × 60, 1870, 325 guineas.

The first picture sale in May (5th) comprised thirty-seven interesting and important pictures (£4,410 10*s.* 6*d.*) from a variety of sources. The property of Mrs. Gibbons, of Hanover Terrace, Regent's Park, included two Gainsboroughs, a Portrait of General Wolfe, 215 guineas; and a Landscape with a ruined abbey on a hill, evening effect, engraved, 25 × 24, 300 guineas; J. Linnell, Milking Time, 1830, 16 × 12, 305 guineas, and Arcadian Shepherds, 24 × 30, 410 guineas; P.

Hunter, "With Wind and Tide," 305 guineas; D. Roberts, Pilgrims approaching Jerusalem, painted for Lord Monson, 40 × 84, 370 guineas (Holloway College); R. Wilson, Landscape with the river between Dolgelly and Barmouth, Cader Idris in the distance, 36 × 54, 500 guineas; A. Elmore, Scandal from the Housetop, a Syrian subject, 1867, 200 guineas; and a Greek Ode, youths reciting to a girl near the sea, 250 guineas. The property (ten pictures in all) of the late Henry Woods included Sir A. W. Callcott, An English Landscape, with cattle by Landseer, painted in 1842, formerly in the Knott sale (1,000 guineas), afterwards in the Bicknell collection and subsequently in the Duncan Fletcher sale, 1865 (£2,000), 72 × 54, 1,400 guineas; C. Stanfield, View on the Coast of Normandy, near Gonville, 1837, 72 × 54, 900 guineas; D. Maclise, Peter the Great working as a shipwright in Deptford dockyard, 1857, 60 × 96, 370 guineas (Holloway College); J. M. W. Turner, Van Tromp's shallop at the entrance of the Scheldt, 1832, 30 × 37—not the Novar picture with a somewhat similar name—3,500 guineas (the same).

One of the interesting sales of the year comprised the remaining works of the late Dante Gabriel Rossetti (who died at Birchington in April, 1882), which came under the hammer on May 12th. There were 211 drawings in crayon, coloured chalks, pen-and-ink, sepia and pencil, and a few drawings, the whole realizing the total of £4,692. The principal lots were as follows:—Beata Beatrix

a replica of the well-known picture, 1880, 630 guineas; Joan of Arc kissing the consecrated sword, the artist's last picture, 1882, 350 guineas; "The Boat of Love," painted in grisaille about 1874, a composition of eighteen figures illustrating a sonnet by Dante, 120 guineas; a water-colour drawing of Giotto painting the portrait of Dante, 1852, 410 guineas; and a large number of other drawings which sold from a few guineas up to 200 guineas paid for the Aurea Catena in black chalk, although the majority sold for considerably under three figures.

The collection of pictures and water-colour drawings formed by Mr. William Lee was sold on May 26th and 28th; there were 201 lots, the actual sales showing a total of £20,539 17*s.* 6*d.* The following were the more important pictures: L. Alma Tadema, First Course, 17 × 7, 770 guineas; Siesta, 18 × 6, 430 guineas; Wine, 14 × 6, 480 guineas; and a Kitchen Garden, with woman and slave cutting ripe onions' seed, 14 × 8, 470 guineas; John Brett, Carthillon Cliffs, 18 × 36, 260 guineas; G. Cole, Welsh Valley, 40 × 60, 325 guineas; T. S. Cooper, Sunny Landscape, cows in a stream, 29 × 42, 475 guineas; David Cox, Carting Sand, 1849, 7½ × 8¼, 280 guineas; T. Creswick, First Glimpse of the Sea, figures by J. Phillip, and sheep by Ansdell, 1852, 40 × 60, from the Albert Grant collection, 1,250 guineas (Holloway College); A. Elmore, Charles V. at Yuste, 1857, 65 × 47, 1,350 guineas; W. P. Frith, Sleep, 33 × 44, 250 guineas, Swift and Vanessa, 49 × 36, 520 guineas; F.

Goodall, Palm Offering, 60 x 40, 500 guineas; P. Graham, The Storm, 24 x 36, 480 guineas; Passing Showers, 28 x 42, 415 guineas; and A Highland Croft, 48 x 72, 600 guineas; Keeley Halswelle, Landscape, "solemn and silent everywhere," 30 x 45, 360 guineas; B. W. Leader, Autumn in Switzerland, 34 x 48, 340 guineas (Royal Holloway College); and Mountain Solitude, 36 x 60, 510 guineas; J. Linnell, Wayfarers, 27 x 36, 780 guineas (the same); and River Scene, Wales, 16 x 20, 310 guineas; J. MacWhirter, Valley of Slaughter, 34 x 52, 210 guineas; and Valley of the Sea, 48 x 73, 1,100 guineas; Sir J. E. Millais, St. Martin's Summer, "Halcyon Days," Henry VI., act i. scene 2, 60 x 42, 1,300 guineas; W. J. Müller, Gillingham Church, with two children, 30 x 25 (not the Bicknell picture of the same title), 970 guineas; P. Nasmyth, Coombe Wood, 9 x 12, 225 guineas; and Landscape, with oak-trees and figures, 11 x 5, 460 guineas (Royal Holloway College); Briton Riviere, Genius Loci: a sleeping lion, 48 x 68, 800 guineas; and An Anxious Moment, 25 x 40, 1,550 guineas (Holloway College)—the artist is said to have received 550 guineas for this picture. WATER-COLOUR DRAWINGS: E. Duncan, Overtaken by the Tide, 18 x 35, 310 guineas; C. Fielding, Landscape, with figures and cattle, 14 x 10, 210 guineas; Landscape, with cattle and figures under trees, 21 x 10, 360 guineas; Bridlington Pier, 14 x 18, 265 guineas; and Bridlington Harbour, 18 x 24, on grey paper, 400 guineas; Sir John Gilbert, Charles I. and Prince

Rupert, 26 × 32, 250 guineas; J. M. W. Turner, Valley of the Var, from the Novar collection, 5½ × 8¾, 200 guineas; Corinth, 10½ × 8, 220 guineas; The Sea! the Sea! vignettes from the Novar collection, 210 guineas; and Tintagel Wreck, 7 × 10, 350 guineas; Rosa Bonheur, Late Autumn, scene in the Forest of Fontainebleau, red deer, 1879, 24 × 20, 1,010 guineas; Josef Israels, The Dog-cart, scene in the Scheveningen woods, 350 guineas; C. Troyon, Woman Driving Geese, 14 × 10, 460 guineas; and Man Driving Cows and Sheep, evening effect, 25 × 31, 1,900 guineas.

We can only briefly allude to a few of the other noteworthy sales of the year. The Stourhead heirlooms, collected for the most part by Sir Richard Colt Hoare, the second baronet [1758-1838], the well-known antiquary, traveller, and banker, came under the hammer, the porcelain and decorative objects on June 1st (forty-nine lots, £2,254), and the pictures (sixty-nine lots, £10,639 2*s.* 6*d.*) on the following day; whilst the plate was not sold until July 2nd, 1884. The most noteworthy article in the first day's sale was a fine statuette of the youthful Bacchus in marble by M. Rysbrack, 46 inches high, executed for H. Hoare in 1751, 62 guineas. The "old masters," as Hazlitt pointed out in a description of Stourhead, Wilts, written in the early part of the century, were mostly old copies. The principal prices were the following: Carlo Dolci, Daughter of Herodius, 47 × 37, 460 guineas; Claude, Landscape, with figures and cattle, engraved by Mason, 240 guineas;

N. Poussin, Rape of the Sabines, 60 × 84, 340 guineas; Rembrandt, Landscape, night scene, travellers by a fire, 12 × 18, 480 guineas; and Elisha Raising the Widow's Son, engraved by Earlom, 62 × 49, 200 guineas—in 1884 this picture again came up for sale, when it was pronounced to be not a work by Rembrandt but by Eckhout, and it sold for 65 guineas; T. Gainsborough, Landscape, with peasants and colliers on horses on a hillside, with trees, early morning effect, 2,700 guineas (Holloway College); J. M. W. Turner, Lake Avernus, Æneas and the Sibyl, 30 × 37, 475 guineas; eight drawings of Salisbury Cathedral by the same, viz., The Choir, 130 guineas; The Lady Chapel, 95 guineas; The Chapter House, 240 guineas; The West Front of the same, 160 guineas; North Entrance to ditto and Funeral, 130 guineas; South View of ditto, 110 guineas; The Cathedral from the Cloister, 90 guineas; and the Entrance to the Chapter House, 105 guineas; and ten drawings by Canaletto brought a total of £1,431. The Blenheim enamels (sixty-seven lots, £8,173) sold on June 14th, and the late W. Goding's collection (five days' sale, £17,000) of porcelain and pictures may also be mentioned.

The year 1884 was an *annus mirabilis* of art sales, and important collections were constantly being dispersed from the beginning of March to the end of July. Although not a great sale, some interesting drawings came under the hammer on Friday, March 7th, among the property of the late Cosmo Orme, a partner in the firm of Longmans

and Co., sixty-six lots realizing £4,207 1*s.* The chief attraction centred in four beautiful water-colour drawings by Turner, executed in 1821-23 for and engraved in Whitaker's "History of Richmondshire." They measure about 11½ × 16¾, and were as follows: "The Crook of Lune," with Hornby Castle in the distance, engraved by Radclyffe, 1,100 guineas; The Wycliffe, near Rokeby, engraved by Pye, 580 guineas; Kirkby Lonsdale Churchyard, engraved by Heath, 820 guineas; and The Summer Lake, near Askrigg, engraved by Le Keux, 630 guineas. Mr. Orme's collection also included G. Barret, Classical River Scene, 15 × 19, 270 guineas, and a few other drawings of minor importance.

The dispersal of the late Edmund Crompton Potter's collection of modern pictures, removed from Rusholme House, near Manchester, formed the first of a series of important sales during this season. Writing to *The Times*, March 29th, 1884, one of Mr. Potter's oldest friends states: "He was not a millionaire, though his expenditure on paintings and other works of art was large. The main point is, the expenditure was under the control of a cultivated taste. His object was not to amass, under the direction and with the help of dealers, costly things, but to surround himself and his family with what he deliberately judged to be beautiful and refining." To this it may be added that Mr. Crompton Potter was the son of Edmund Potter, the great calico printer. The sale took place on March 22nd, eighty-four pictures and two pieces

of sculpture realizing a total of £32,501 14*s.*, to which may be added over £5,116 realized on the previous day by his collection of Chinese enamels and oriental china. The chief feature of the sale was its unusual number of works (nearly all of which have been engraved) by Briton Riviere, eleven in all, which produced a total of close on £11,000. These were as follows: A Legend of St. Patrick, the saint with fawn, 56 × 48, 930 guineas; a "Double Entendre," boy and pig, 13 × 18, 290 guineas; Let Sleeping Dogs Lie, a navvy asleep and his dog, 1880, 26 × 34, 1,050 guineas; Cupboard Love, 1881, 56 × 44, 1,000 guineas; "Come Back," weeping woman and two dogs, 1871, 37 × 29, 710 guineas; A Midsummer Night's Dream, 1869-70, 57 × 39, 360 guineas; Lions Roaring, Psalm cxiv. 21, 57 × 91, 850 guineas; Pallas Athene, and the Herdsman's Dogs, scene from the Odyssey, 1876, 47 × 70, 550 guineas; Daniel in the Den of Lions, 1872, 38 × 59, 2,500 guineas; Persepolis, moonlight effect, with lions, 1878, 30 × 53, 1,000 guineas; and All that was Left of the Homeward Bound, young woman lashed with her dog to a floating mast, 1883, 36 × 50, 1,100 guineas. Pictures by other artists included David Cox, The Church at Bettws-y-Coed, 1857, 31 × 43, from the Norman Wilkinson sale, 1872 (2,000 guineas), and the Levy sale of 1876, 2,550 guineas; The Skirts of the Wood, with gipsies, 1843, 29 × 36, 1,350 guineas—about half the amount it realized in the Gillott sale; The Coming Storm, 1850, 23 × 33, 300 guineas; and Darley

Dale Churchyard, 1850, 19 x 25, 460 guineas; J. C. Hook, Wise Saws, river scene with raven and cows, 31 x 55, 1875, 1,200 guineas; and A Cornish Gift, from Colonel Holdsworth's collection, 1881, 850 guineas; Sir F. Leighton, The Mermaid, painted for Signor Mario, the famous tenor, 26 x 19, 1871, 340 guineas—from the Cholmondeley sale of 1874, when it realized 285 guineas, it occurred in an anonymous sale on May 8th, 1886, and fetched 205 guineas, and again, April 18th, 1896, when it sold for 350 guineas; and Electra at the Tomb of Agamemnon, 1871, 60 x 30, 900 guineas; Sir J. E. Millais, the two portrait studies, "Stella," 1,400 guineas, and "Vanessa," 1,300 guineas—both these pictures measure 44 x 36, and have been engraved; W. Mulready, The Bathers Surprised, 24 x 18, 300 guineas; G. Romney, Lady Hamilton as the Comic Muse, an oval, 32 x 27, "well-known to have been cut from a picture of a full-length figure," 530 guineas; and a fine Portrait of Mrs. Jordan, with chin in her hand (catalogued as Lady Hamilton), 700 guineas. The only works by foreign artists which we need specially mention were Louis Gallait, Columbus in Prison, 1865, 400 guineas—at the Mendel sale this realized 850 guineas; E. Michel, Le Sanglier Mort, winter forest scene, 55 x 78, 1878, 205 guineas; and Les Cicognes, 55 x 68, 360 guineas; Ary Scheffer, Hebe, the engraved picture, 530 guineas—at the Baron Grant sale this work sold for 1,370 guineas; and four works of F. Vinea, Soldiers Drinking, 23 x 29, 330 guineas; Gossip

at the Cantina, 28 × 23, 330 guineas; Interior of an Inn, soldier and monk, 16 × 20, 350 guineas; and The Page, 16 × 20, 180 guineas.

A few noteworthy water-colour drawings were sold among the collection of the late Mrs. Morrison, of Mountblairy House, of Mr. Edward Sibeth, and other properties sold on March 28th and 29th, and among others there were: Carl Haag, Tyrolese Huntsman and Mountain Girl, from the Quilter collection, 46 × 30, 400 guineas; Akbar, Arab at Prayer, 16 × 34, 570 guineas; Kaheen Amram, 47 × 30, 480 guineas; and a Wandering Arab Family, 20 × 14, 320 guineas; William Hunt, purple and white Grapes and sprig of holly, 9 × 13, from the Wade collection (1872, 260 guineas), 355 guineas; three Quinces and hips, oval, 10 × 12, 270 guineas; basket of Plums, blue and white jar, with rose and lobelia, 11 × 8, from the Wade collection (205 guineas), 265 guineas; Lilacs and bird's nest, 9 × 13, from the James collection (1873, 310 guineas), 300 guineas; and a companion pair, The First Cigar—"The Aspirant," and "Used Up," together, 240 guineas; J. M. W. Turner, Fluelen, 14 × 18, 400 guineas; and P. de Wint, Waltham Abbey, haymaking, 215 guineas. The Levy sale of May 3rd, has already been dealt with; the sensation of the following week (8th, 9th, and 10th) was provided by the dispersal of the large collection of objects of art formed by the late Lord Londesborough, and now the property of Lady Otho Fitzgerald. One great picture, however, Landseer's famous "Monarch of the

Glen," serves to make this collection famous, and completely eclipses all other things in the three days' sale. This picture, which measures about 65 x 66, and is very well known through Thomas Landseer's engraving, was painted for a compartment in the House of Lords, but it was declined by that officious body—whose several individuality ought to have been preserved for the scorn of succeeding generations—known as the Royal Commissioners; it was purchased by Lord Londesborough of the artist for 350 guineas, and was now secured by Mr. Eaton, M.P. for 6,200 guineas. Other pictures in this collection were, E. W. Cooke, Chioggian fishing vessels, running into the lagune of Venice, on the approach of a "borasco" in the Adriatic, 1856, 320 guineas; D. Roberts, The Grand Canal, Venice, 1853, 40 x 72, 940 guineas; C. Stanfield, a Guarda Costa, riding out in a gale off Fuentarabia at the mouth of the Bidassoa, Basque Provinces, 1856, 1,900 guineas; and J. F. Herring, Senr., an English Homestead, with a grey horse, 1852, 350 guineas. The Londesborough sale included ten pictures, and thirteen pieces of sculpture, which realized £11,358 18*s.* and the objects of art brought £4,504 5*s.* 9*d.* Of the pictures from other properties, sold after the foregoing collection, we may mention T. Creswick, Coming Summer, with sheep by Cooper and figures by Frith, 750 guineas; T. Faed, Reading the Bible, 1,650 guineas (bought in); Benczur, Versailles, October 6th, 1789, the King and his family awaiting the entrance of the mob, 490

guineas; Rosa Bonheur, Brittany Shepherd and Sheep, 10 x 12, 510 guineas; H. M'Culloch, Loch Katrine, 530 guineas; and J. M. W. Turner, Dunstanborough Castle: morning after a storm, 900 guineas (probably bought in).

The collection of pictures and water-colour drawings formed by the late Charles Skipper of Russell Square, sold on May 24th, comprised 104 lots which realized the considerable total of £16,253. The principal pictures were R. Ansdell, The Victor, 58 x 96, 450 guineas; Sir A. W. Callcott, Dutch boats fouling, 610 guineas; W. Collins, Selling Fish, from the Bicknell collection, 33 x 46, 850 guineas; E. W. Cooke, Scheveningen Beach, 18 x 30, 220 guineas; T. Creswick, Over the Sands, 1865, 38 x 50, 400 guineas; John Faed, Peggy, from the "Gentle Shepherd," 20 x 15, 280 guineas; F. Goodall, The School of Sultan Hassan, Cairo, 14 x 21, 230 guineas; J. C. Hook, Milk for the Schooner, sailor boys tying the legs of a goat to carry her on board, 27 x 42, 610 guineas; Sir E. Landseer, "Pensioners," two fine old hunters, a dark bay and a grey, from the Hargreave's sale of 1873 (1,600 guineas), 15 x 23, 1,250 guineas; J. Linnell, "Contemplation," a wooded vale in Autumn, 28 x 43, 450 guineas; W. J. Müller, Little Waders, children playing in a pond under trees, 35 x 27, 400 guineas; P. Nasmyth, view in Hampshire, with horseman and other figures near a cottage, 1822, 19 x 28, 440 guineas; J. Phillip, The Promenade, Spanish lady, and gentleman saluting her, 30 x 22

510 guineas; D. Roberts, The High Altar, SS. Giovanni and Paolo, Venice, 1858, 55 × 42, 310 guineas; C. Stanfield, Holland's Diep, 1858, 26 × 42, 950 guineas, and Mazorbo and Torcello, Gulf of Venice, 33 × 50, 730 guineas; and J. M. W. Turner, Rosenau, the seat of H.R.H. Prince Consort, from the Gillott collection (1,850 guineas), 880 guineas. The best of the drawings were David Cox, Brough Castle, near Kendal, 23 × 33, 260 guineas; C. Fielding, The South Downs, 23 × 38, 270 guineas; and Samuel Prout, The Porch of St. Maclou, Rouen, 28 × 21, 270 guineas.

Sir Andrew Fountaine, to whose love of art the celebrated collection which bore his name owes its origin, was the eldest son of Andrew Fountaine Esq., of Brookmans, Chicheley, Master of the Ordnance, and was born in 1676. For his classical attainments he was knighted in 1699 by King William III. at Hampton Court. In 1701 he paid an official visit to Hanover with Lord Macclesfield, and went thence to Italy, passing through Munich, and buying anything scarce and curious which came under his notice. He succeeded to Narford on the death of his father in 1707; seven years later he made a long sojourn in Paris, going thence to Italy, and spending nearly three years at Rome and Florence, where he became intimate with Cosmo III., Grand Duke of Tuscany. In 1727 he succeeded Sir Isaac Newton as Master of the Mint. In 1732 he determined to retire to his country seat, and removed a portion of his treasures to Narford. Unfortunately a number of valuable

articles were destroyed by fire at White's Chocolate House, where he stayed after he gave up his house in St. James's Place. His collection, which was considerably augmented by the late Mr. Andrew Fountaine, who died in 1873, comprised the rarest and most beautiful works of cinquecento ceramic art ever formed by a private individual, many of the examples being absolutely unique.

Before the sale came on, a Syndicate was formed for the purpose of purchasing such objects as appeared to be specially required to supply deficiencies existing in the British and South Kensington Museums, with the result that six pieces of Italian majolica, five of Palissy ware, and seven lots of Limoges enamels were secured, the total expenditure amounting to £9,924 14*s.*

The sale commenced on Monday, June 16th, and concluded on the following Thursday, 565 lots having realized the total of £91,113 1*s.* 6*d.* The prints were sold on July 7th, and the three following days, the total amounting to £5,165 11*s.* The more important lots, taken in the order of sale, were as follows:—FIRST DAY: A Gubbio dish in metallic lustre, cupid with bird in a ruby lustred medallion, an unsigned work of Maestro Giorgio, but much broken, 9¼ inches, 155 guineas; another, with the prophet Balaam in landscape, with lustred foliage, signed Mo. Go., 1534, 10½, £170; a flat Urbino plate, five figures invoking Æolus, sea background and boats, 10⅞ inches, a very beautiful plate in perfect condition, 58 guineas (from the Bernal sale, when it realized

£12 10*s.*); a Faenza plate, grotesques, masks, cupids, trophies of arms, and musical instruments, 10¾ inches, 1508, £920; a Faenza dish, with the entombment from Dürer's design, arabesques, with medallions of St. Peter, 8½ inches, 15 × 9, 145 guineas (Syndicate); Urbino plate, with six soldiers in a chamber, lighted with lamp, with subject from the Amadis de Gaul, 9¼ inches, 134 guineas (the same); another, of brilliant colouring and fine work, sunk centre, having the coat of Gonzaga impaling d'Este, with bar of music notes below, on each side figures by Nicola da Urbino, 10¼ inches, 375 guineas (No. 2,050 Bernal sale, £51); another by Fra Xanto, figures with river scene and banner inscribed Seleucus, 1532, 10 inches, 95 guineas (Bernal sale, No. 1738, £7); Faenza dish, with boar hunt, from a very early Italian print, arabesques, and medallions with Latin mottoes on scrolls, 14⅞, 210 guineas; a Pesaro dish, (broken) probably the earliest known, with portrait of Giovanni Sforza and his mother-in-law, Camilla de Maranza, 14¼ inches, engraved in Marryat's "Pottery and Porcelain," £270; another, with two cupids, roses and ribands on dark blue lustred rays on border, and four medallions, 17 inches, 250 guineas; Urbino dish, with siege of Rome by the Constable de Bourbon, castle of St. Angelo and bridge, 17¼, engraved in Delange, the brim much broken and restored, 300 guineas; another, with raised centre for a vase to stand, painted with nymph reclining under a tree, and Apollo with Marsyas, above, the Feast of the Gods, after Raphael, the whole

surrounded by a fine border of "sopra bianco" work, with fruit and foliage in colours, 20 inches, 240 guineas (Syndicate); a large dish, painted with the Conversion of Saul, and numerous figures and horses, with architectural background, a pasticcio after Raphael, a magnificent dish, considered to be of Castle Durante ware, 360 guineas (the same); a fine Urbino cistern painted with Pluto and Proserpine, figures and animals, cupids in the clouds, 20 × 8¾, much broken and mended, 210 guineas. PALISSY WARE: The Briot ewer, beautifully modelled after the design of Cellini, 12 inches high, engraved in Delange, 1,300 guineas; a beautiful pair of ewers, ornamented with reclining figures on the sides in oval medallions in green, 12 inches high, similar to one in the Louvre and engraved in Delange's "Monographie de l'Œuvre de B. Palissy," 800 guineas; a pair of candlesticks with openwork stems, with marguerites and raised foliage, 12 inches high, quite perfect, £1,510 (Syndicate); a candlestick, in form of a coloured marble Corinthian column on square base, engraved in Delange, 610 guineas; a large oval cistern elaborately ornamented with masks of cherubs' heads, with festoons of drapery and fruits all round the body of the cistern, the ground of rustic work greenish, 32½ inches long, 17½ inches wide, and 13¼ inches high, £1,911; another, ornamented with similar taste, with heads of marine deities at the sides, from which hang festoons of fruits joining to heads of dolphins at the ends, four lions' claws as feet, 37½ inches long, 24 inches wide, 14½ inches

high, illustrated in Delange and Marryatt, 1,050 guineas (Syndicate); an antique-shaped ewer, by Susanne Court, or, more correctly, De Court, pupil of Jean de Court, very richly painted in brilliant translucent and other enamel, with soldiers carrying trophies and a head on a pike, with, on the other side, female figures playing musical instruments, on the upper part of the body a chariot drawn by oxen, a man playing a viola, and women with musical instruments, 10⅝ to top of handle, 1,250 guineas; a casket with round top by the same, painted in compartments in very rich colour with Scripture subjects, 8¾ × 7½, 450 guineas; a large grisaille cup, Moses striking the rock, masks and grotesques on the outside, signed "J. C." (Jean Courtois), 9½ inches diameter, 600 guineas; a tinted grisaille cup, with four raised medallions of cupids playing violoncellos and other figures, 9¼ inches, signed "P. R." (Pierre Raymond), 500 guineas; the companion cup, by the same artist, 600 guineas (Syndicate); a large round dish by the same, painted with subjects from Exodus xviii., the flesh lightly tinted, 18 inches, 370 guineas; a large round dish by Leonard Raymond, in its original metal setting, painted in the centre with Cupid and Psyche, surrounded with flowers and wreaths of leaves and a border of figures, fish, birds and beasts, 17⅛ inches diameter, 370 guineas, and a large round dish, probably by Jean Penicauld the younger, finely painted with the Supper of the Gods, after Raphael, 17½ inches diameter, 730 guineas (Syndicate).

SECOND DAY: A Faenza dish, two cupids with green and brown wings, with rich blue ground, 1520, engraved in Delange's "Recueil de Faïences Italiennes," 620 guineas (from the Bernal sale £61); a grand Urbino oval dish, with raised oval centre with subject of the Children of Israel gathering manna, surrounded with raised green, yellow and brown scrolls, four compartments surround the centre containing medallions on black and blue grounds, the back with sunk centre of Venus riding on a dolphin, 26½ × 20½, a superb work without a flaw, 1,270 guineas (Syndicate); Urbino ewer, painted with Venus, Vulcan and cupids, and views of buildings in landscape, by Orazio Fontana, 10¼ inches high, 550 guineas. PALISSY WARE: A circular dish, with Diana seated on her stag, and hounds in the centre, engraved in Delange, 16½ inches, 800 guineas; ewer covered with foliage, reptiles and shells in relief, coloured, 12 inches high, 295 guineas (Syndicate); an oblong plaque, a seated female figure emblematic of water, engraved in Delange, 21 × 17, 725 guineas. LIMOGES ENAMELS: a pair of magnificent candlesticks, with subjects in grisaille from Exodus, 12 inches high, 1556, signed "P. R." (Pierre Raymond), 1,160 guineas (Syndicate); two salt cellars in coloured enamels, bust of a man in a blue vest, with imitation gems around, by Susanne Court, 4⅛ inches high, 430 guineas; a fountain, with a vase-shaped basin or bowl, painted with the Parnassus, after Raphael, the whole work most elaborately painted with

various mythological figures, made for the Duchesse de Valentinois by "L. L." (Leonard Limousin), 1552, 800 guineas; an antique formed ewer, with New Testament subjects and Latin inscription from Isaiah, signed "P.R.," 390 guineas (Syndicate). HENRI II. WARE: Flambeau, or candlestick, lower part of the stem of architectural design, three figures of children on a bracket, one bearing a shield with the arms of France, upper part of stem formed as a vase, the Montmorency Laval arms painted on top, 12⅜ inches high, 3,500 guineas; a mortier à cire, lower part of bowl spirally fluted with a rosette ornament, upper part with four cherubs' heads in relief, four pillars with Doric capitals in green glaze, 8 inches diameter, 5¾ inches high, 1,500 guineas; and a biberon formed as a vase, handles on each side, and across the cover, children's heads in relief, the cypher "A. M." in Gothic characters repeated round the mouth of the vase, 9 inches high, 1,010 guineas.

THIRD DAY: A round dish of Gubbio lustred ware, painted with a large group of the Three Graces, probably taken from the print by Marc Antonio, a beautiful piece, considered to be the finest work of Maestro Giorgio, of Gubbio, in existence, 12 inches diameter, 1525, engraved in Delange, 730 guineas (Mr. Fountaine paid £450 for this historic piece); a very fine Gubbio lustred dish of large size, painted with five figures and a child with bird in its hand, in a landscape with town in the distance, a rivulet running across the centre, the subject being "The Stream of Life,"

taken from a very rare old Italian print by Robetta, a Florentine engraver of the fifteenth century, signed "M.G." 15 inches, 1525, 780 guineas (from the Bernal sale, £142); a large oval dish by Jean Courtois, painted with the Feast of the Gods, after Raphael, 20 x 15, 760 guineas (Syndicate); a large deep sunk oval dish, by the same, in coloured enamels, painted with the Miracle of the Brazen Serpent, 2,800 guineas; a fine ewer by the same, painted with a bacchanalian procession, with the royal fleur-de-lis inside, 360 guineas (Syndicate); an antique formed ewer by the same, in his finest style of brilliant colours, painted with mythological subjects, and on the top procession of children with banners and car drawn by goats, 10½ high, 2,300 guineas; and a large oval dish, with sunk centre, Raphael's "Supper of the Gods" in coloured enamels on a dark blue ground, with the portraits of Henri II. of France, Catherine de Medici on one side of him, and Diana of Poictiers on the other, the portrait of Anne de Montmorency, Constable of France, is introduced as Hercules, and other figures, signed Leonard Limousin, 1555, 19¼ x 16⅜, the bidding for this splendid enamel started at 2,000 guineas and it eventually fell to Mr. Wertheimer for 7,000 guineas.

FOURTH DAY: An ivory horn, of Italian (or more probably French) work, carved most beautifully in cinquecento style, with delicate arabesques, cherub heads, birds and masks, in rather low relief all over the surface, 28 inches long, 4,240 guineas; a beautiful rock crystal cup and

cover, oval in form, engraved with Noah leaving the Ark, with broad border of arabesques, $8\frac{7}{8} \times 3\frac{7}{8}$, 860 guineas; and the Reliquary of St. Lachteen, in form of an arm and hand in bronze gilt, and inlaid with silver in interlaced patterns, mellowed and enriched with silver filagree and small bosses of blue glass, with inscriptions in Irish, ancient Irish work of the twelfth century, 15 inches long, engraved in the "Vetusta Monumenta," 410 guineas (Dublin Museum).

On July 6th and 7th, 1894, yet another portion of the Fountaine collection came under the hammer, the first day comprising porcelain, bronzes, ivories, miniatures, objects of art and vertu, old French and Italian decorative furniture, illuminated manuscripts, etc., 149 lots realizing £7,391, and the second day, including 62 pictures, which produced £6,956. The grand total, therefore, of the Fountaine sales, 1884 and 1894, amounts to £110,625. The more noteworthy articles in 1894 were as follows: An Urbino ware plate, painted with subject from Virgil's "Æneid," 19 inches diameter, signed "Fra Xanto. A. La Rovigo in Urbino," and with the arms of the Negroni family, 230 guineas; an old Italian scent bottle, formed of a shell cameo finely carved with busts of Roman emperors and empresses, 205 guineas; the Strawberry Hill Cabinet, designed by Horace Walpole, of rosewood, richly carved and ornamented with ivory, 60 inches high and 38 inches wide, 100 guineas; the Seasons, a set of four fine male and female busts of heroic size in statuary marble, by F. Girardon,

500 guineas; King Henry VIII.'s Prayer Book, printed on vellum, an exceedingly interesting historical relic, with autograph inscriptions by Henry VIII., Edward VI., Queen Mary, and Queen Catherine, 610 guineas; a splendid MS. of the eleventh century, Evangelia Quatuor, Latine, "cum Prologo S. Hieronimi," £570; an extremely beautiful Book of Hours by Giulio Clovio, with 250 charming borders and 20 exquisite miniatures, executed for Eleanor, wife of Francesco Maria della Rovere, Duke of Urbino, £450; Biblia Sacra Latina, a beautiful French MS. of the seventeenth century, formerly the property of Philip le Bel, King of France, £610; and a Book of Hours of the fifteenth century, once the property of Margaret, mother of King Henry VII., and with an inscription in her handwriting, £350. The more notable pictures were as follows: W. Etty, The Choice of Paris, painted in 1825 for the Earl of Darnley and exhibited at the Royal Academy of 1826, 72 × 108, 500 guineas; D. Teniers, The Elements, a set of four figures of peasants, from the Countess Verne's collection, 7 × 5½, 200 guineas; Vandyck, Portrait of a man, full face with beard and moustache, in a dark coloured dress, 320 guineas; F. Hals, a Boy with Dog, 11 inches circle, and a Boy, the companion, 600 guineas; W. Van de Velde, a Calm, with frigate at anchor, ships and boats, signed, 40 × 41, 730 guineas; P. P. Rubens, The Prodigal Son, an interior of a stable, with numerous details painted with extraordinary care, engraved by Bolswert, 40 × 57, 800 guineas (from the W. Wilkins

sale of 1838, 235 guineas); J. Ruysdael, the Lake of Haarlem, from the Duval collection at Geneva, 21 × 36, 987 guineas; and A View on the Brill River (or perhaps one of the branches of the Zuider Zee) under the appearance of a strong breeze and impending rain, 39 × 51, 1,300 guineas; G. Poussin, a Rocky Landscape, with trees and brushwood, with cascade seen through the foliage, and a view of Rome in the background, 37 × 53, 250 guineas; Watteau, a Group of five small three-quarter length figures in masquerade dress, one holding a guitar, 9¼ × 7¼, 400 guineas; F. Guardi, The Dogana, Venice, 13 × 20¼, 380 guineas; Antonella da Messina, Portrait of a man with dark brown and white shirt and dark vest, his hands clasped, landscape background, 405 guineas; and Guido, Il Diamante, Venus stealing Cupid's bow, whole-length figures, life size, signed, 90 × 61, £1,000 —this picture is mentioned by Malvasia in his "Felsina Pittrice Vite dei Pittori Bolognesi" as one of the most admirable works of Guido; he states that it was painted for a jeweller in exchange for a diamond worth 150 scudi; the jeweller afterwards repenting his bargain, the picture was sent to Venice and was there sold for 300 scudi. In 1665 it was in the Duke of Mantua's collection, and was eventually bought by Buchanan from the collection of Chevalier Bucheron, President of the Academy of Painting at Turin.

"It has been known for some time past," wrote a contributor to *The Times* of June 16th, 1884, "that Sir Philip Miles contemplated disposing of the

fine collection of pictures at his beautiful place near the village of Leigh, about five miles westward beyond Bristol and Clifton, where he recently entertained the Prince of Wales. Leigh Court is one of the handsomest of the more modern seats of Somersetshire, built most substantially of Bath stone on a spot near the old house, surrounded by the pretty woods of Leigh, in the neo-classic style followed in the early years of the present century, with a massive Ionic portico and fine entrance hall with marble columns. It was the grandfather of the present baronet, Mr. Philip Miles, a Bristol merchant, and afterwards a banker of repute, who built this mansion, about 1816, and who had the good taste to adorn it with these splendid pictures. He did not, however, form the collection, as he purchased most of the pictures at one time from his friend, Mr. Richard Hart Davis (or Davies), then M.P. for Bristol, who was a connoisseur of some pretensions, and acquainted with M. Delahante, Mr. Harris, and Mr. Day, who, like Gavin Hamilton, Buchanan, and others, were constantly at work in Italy and France, in those revolutionary days, when hundreds of fine pictures were brought to this country, among them many in this collection. After this first purchase, various other pictures were added, chiefly from the collection of Mr. Henry Hope, the well-known amateur of that time." A very good catalogue, with engravings of the pictures, was compiled by J. Young and published in 1822. The sale took place on June 28th, 1884, with the result that the 75 lots produced

a total of £44,296 17*s*. The following were the principal lots: G. Bellini, Adoration of the Magi, probably a predella picture, executed in clear yellowish fresh tones, 12 × 3, 365 guineas (National Gallery); P. Campana, Christ Preaching in the Temple, with portraits of Solyman the magnificent, Francis I., Charles V., Cardinal Bembo, Titian, Giorgione, Bellini, Henry VIII., Anne Boleyn, and Queen Elizabeth when a little girl, 12 × 24, 190 guineas; A. Carracci, Diana and Actæon in Landscape, with nymphs bathing, purchased by Mr. Hope for his Gallery at Haarlem from a French nobleman in Paris, and afterwards sold with his collection, from which this and several other pictures found their way to the Leigh Court Gallery, 44 × 66, 440 guineas; L. Carracci, St. John, seated, full length, in landscape, 48 × 36, 215 guineas; Matteo Cerezo, Virgin or Saint in adoration, life-sized draped figure kneeling on one knee with outstretched hands, 59 × 69, formerly attributed to Velasquez, and questionably the work of Cerezo, 650 guineas; Carlo Dolci, The Virgin, bust size, an oval on copper, from the Hope collection in 1816, 365 guineas; Domenichino, St. John the Evangelist in a vision, seated with an eagle at his feet, and two boy angels standing holding books at each side, figures much larger than life, 103 × 80, from the Giustiniani Gallery, Rome, purchased, when that collection was sent to Paris, by M. Delahante, who sold it to Harris of Bond Street, who sold it to Hart Davis, who, in his turn, transferred the picture to Mr. Miles for

the enormous amount of either £12,000 or that number of guineas—it was now bought in for 700 guineas;[1] F. Guardi, Procession of the Doge at Venice, 24 × 27, 405 guineas; and the Rialto, 24 × 27, 210 guineas; W. Hogarth, Portrait of Miss Fenton, afterwards Duchess of Bolton, as Polly Peachum in "The Beggar's Opera," engraved by Apostool, 29 × 31, 800 guineas (National Gallery)—this picture realized £5 7*s.* 6*d.* at Ireland's sale in 1801, and 50 guineas in the Watson Taylor sale in 1832, and the Shrimp Girl, engraved by Bartolozzi, 25 × 20, 250 guineas (the same)—also from the Watson Taylor sale, when it realized 42 guineas; Claude, The Sacrifice to Apollo, inscribed "Il Tempio di Apollo, Claudio Gillo inven. fecit, Rom., 1668," painted for Signor Angelino, engraved by Woollett, Pardone, and Gwellin, and known with the companion work of The Landing of Æneas as "The Altieri Claudes,"[2] from having belonged to Prince Altieri, of Rome, from whom they were bought by Mr. Fagan for 9,000 scudi, and sold afterwards to William Beckford, with four other pictures, for £10,000; at the dispersal of the Fonthill collection Mr. H. Hart Davis bought the pair for £12,000, and they almost immediately passed into the Leigh Court Gallery. Both these pictures measure 69 × 89, and the

[1] The reader will find some further particulars concerning this work, which was "always known at Rome to have been a celebrated picture by Augustino Caracci," in Buchanan's "Memoirs of Painting," i. 103, and ii. 193.

[2] *Ibid.* ii. pp. 31-34.

finer of the two, The Sacrifice to Apollo, realized 5,800 guineas, and the companion, The Landing of Æneas, inscribed "Claudio Gille, inv. fecit, Romæ, 1675," 3,800 guineas. There were three other works of Claude in the collection, viz., Herdsman driving cattle through a river, painted in 1670 for Signor F. Piapiera, Counsellor at Ratisbon, engraved by Vivares, and etched by the artist himself, from the John Burnard and Walsh Porter sales, 23 × 34, 1,950 guineas; A Seaport, evening effect, from the Hope collection, 23 × 36, 500 guineas, and another Seaport, 39 × 54, 500 guineas (bought in). Murillo, Holy Family, Virgin with Child asleep on her lap, St. Joseph standing under a tree on the right, from the collection of M. de Calonne, at the dispersal of whose pictures in March, 1795, this work realized 510 guineas; it passed into the Hope collection, at the sale of which, in 1816, it sold for 305 guineas, and thence passed into the Leigh Court Gallery, and now realized 3,000 guineas. Other works by or attributed to Murillo were, Repose of the Holy Family, a repetition of the picture at the Hermitage, St. Petersburg, 50 × 67, 720 guineas; Martyrdom of St. Andrew, a repetition of the picture at the Museo del Prado, Madrid, 51 × 66, 370 guineas; St. John the Evangelist, from the Robit, Bryan (500 guineas) and Henry Hope (110 guineas) collections, 69 × 47, 140 guineas, and The Virgin in Adoration, 59 × 69, 650 guineas —the last three pictures were bought in; G. Poussin, Cascatellas, Tivoli, 54 × 36, 450 guineas,

and Cascade at Tivoli, formed by the Arno below the grand fall, 54 × 40, 400 guineas (these two pictures are, apparently by error, catalogued under J. P. Pannini by Redford; they were both purchased in Paris by Mr. Beckford, and by him sold to R. H. Davis); The Calling of Abraham, the angel and Abraham in a landscape, with effect of stormy wind, 81 × 61, from the Colonna Palace, Rome, and Fonthill, 1,900 guineas (National Gallery); and a Landscape with figures, 25 × 30, also from Fonthill, 450 guineas; Paul Potter, Three cows at pasture, signed, and dated 1652, 16 × 15, 430 guineas; N. Poussin, The Plague at Athens, engraved by Fittler, from the Hope sale, 48 × 68, 400 guineas; Raphael, Christ bearing his Cross, formerly the centre piece of the predella to the altarpiece[1] painted for the nuns of St. Antonio of

[1] This altarpiece was sold in 1678 by the nuns to Count Bigazzini at Rome for 2,000 scudi, and a copy of the altarpiece and lunette to take the place of the original, which was afterwards transferred to the Colonna Gallery, Rome, and about the end of the last century became the property of the King of Naples. With the unification of Italy, the ex-King of Naples is said to have either sold or presented, in consideration of services rendered, this Raphael altarpiece to the Duc di Ripaldi, and shortly afterwards it made its appearance in the gallery of the Louvre, being offered "on approval" to the French Government. It was subsequently, about 1874, offered to the National Gallery, the price asked for it being £40,000. The panel of the predella now sold is one of the five which in 1663 were sold by the nuns to Queen Christina of Sweden for 601 scudi, and came into possession of the Duc d'Orleans; they were all sold in London in 1798, and this of Christ bearing His Cross is stated by Buchanan to have been bought by G.

Padua, at Perugia, in 1505, engraved by Larmessin, and from the Orleans Gallery, 10 × 34, 560 guineas; The Virgin with the Infant Jesus, said to be an old copy of the lost Loretto Madonna, but without the St. Joseph, 39 × 33, 600 guineas (bought in); three works by P. P. Rubens, the Holy Family, with SS. Francis of Assisi, Elizabeth and Joseph, 68 × 79, 5,000 guineas; The Woman taken in Adultery, a composition of 12 figures, half-length size, of which the two accusers are said to be portraits intended for Luther and Calvin, with others of Vandyck, Otho Venius, and the artist himself, from the Knuyf collection (Antwerp, 1780), and the Hope sale of 1816 (2,000 guineas), 1,700 guineas; and the Conversion of Saul, engraved by Bolswert, formerly in the collection of M. de Montesquieu, from whose family it was purchased by Delahante, it passed into the possession of Mr. Elwyn in 1806, from whom R. H. Davis purchased it (for 4,000 guineas), 3,300 guineas—neither of these examples of Rubens reached the reserve price; B. Schidone, Virgin teaching Infant Saviour, 13 × 10, 280 guineas; T. Stothart, The Procession of Chaucer's Pilgrims to Canterbury, the engraved work, 11 × 38, 441 guineas (National Gallery); Titian, Venus and

Hibbert for 150 guineas. The others are all known. The Christ Praying on the Mount is in the collection of the Baroness Burdett-Coutts, who purchased it at the Samuel Rogers sale in 1856; the Pieta with Saints belongs to Mr. Whyte, Barron Hall, Derbyshire, and two small upright panels, are now in the Dulwich Gallery (see Catalogue of that collection, and Redford's "Art Sales," i. 362).

and Cascade [illegible]
the grand [illegible]
pictures [illegible]
J. P. [illegible]
in Paris [illegible]
Davis [illegible]
[illegible]

[illegible]

e
th
he
his

triumph. For this was the fate of Mr. Beckett-Denison. A man scarcely past middle life . . . . he came to London with an ample fortune, which he devoted to surrounding himself with all the rarest and most beautiful objects that he could find. . . . There occurred the famous Hamilton sale. Mr. Beckett-Denison saw his opportunity, was a constant attendant at the sale, and bought with a courage that might almost be called reckless. Generally he bid for himself, but often he employed an agent, and in neither case did he seem to care the least what price he paid so long as he obtained what he wanted. In the end he found himself the purchaser of a full quarter of the Hamilton collection, his outlay having amounted to something like £100,000 [Redford states that the amount was £250,000]. This, however, was not nearly all. He was a buyer at every important English sale of recent years. . . . He was omnivorous, and therefore not as fastidious as he might have been, buying anything that took his somewhat untrained fancy. . . . Travelling in Ireland last autumn, he was taken suddenly ill, and died after a very few days, far away from all his friends."

The contingency anticipated by *The Times* proved well founded, and the sale, regarded from a purely commercial standpoint, resulted in a huge loss—probably the entire collection did not realize much more than a third of the amount expended upon it. We do not purpose entering into even a very brief analysis of this sale, and so far as

details are concerned we shall confine ourselves to the pictures. For the purpose of comparison we quote in parentheses the Hamilton Palace sale (H.P.) prices of the pictures which occurred in the two collections. The dispersal commenced on June 6th, and continued with brief intervals for twenty-two days until July 15th, the 3,354 lots realizing the grand total of £93,361 12*s.* 6*d.*, which amount includes the total produced by the sale of the library. The pictures were sold on July 6th (Dutch and Flemish), June 13th (Dutch, Flemish, Spanish, Italian, and English), and June 20th (water-colour drawings, modern English and foreign pictures). The more noteworthy were as follows: G. Romney, Portrait of a Lady in crimson chair, 28 × 22, 290 guineas; J. M. W. Turner, the Departure of Adonis for the Chase, from the Munro sale of 1878 (1,850 guineas), 1,450 guineas; S. Botticelli, Madonna in crimson and blue drapery, with infant, standing, arched top, 38 × 25, 240 guineas; A Bronzino, Portrait of Don Garcia di Medici, in richly embroidered slashed dress, 36 × 26, 900 guineas (H.P. 1,700 guineas); A. Canaletto, The Piazetta of St. Mark, with the Campanile and the Ducal Palace, from the sales of J. N. Hughes, 1848 and C. Cope, 1872 (125 guineas), 170 guineas; and Walton Bridge, painted in 1754, 18 × 29, 235 guineas; L. Carracci, St. John, from the Leigh Court sale (215 guineas), 120 guineas; and Sibylla Libyca, 112 × 48, 100 guineas (H.P. 270 guineas); Garofalo, Madonna and Child, 12 × 9, 105 guineas (H.P. 180 guineas); G. B. Tiepolo, Supper at

Emmaus, and Adoration of the Magi, a pair of studies for altarpieces, 23 × 12, 155 guineas (National Gallery); Titian, The Graces, from the Leigh Court sale (210 guineas), 64 guineas; and The Holy Family, St. John, and another saint, 32 × 41, 310 guineas (H.P. 1,150 guineas); P. della Vecchia, The Four Fathers, 60 × 78, 60 guineas (H.P. 450 guineas); Marcello Venusti, Christ and the Money-changers, 23 × 15, 920 guineas (H.P. 1,360 guineas), purchased for the National Gallery; and the Adoration of the Magi, 250 guineas (H.P. 1,160 guineas); Largillière, Portraits of James, Prince of Wales, and his sister, 200 guineas (H.P. 840 guineas); Van der Capelle, Snow Scene, 15 × 17, from the Levy sale (180 guineas), 210 guineas; P. Ferg, A Fair, 8 × 11, 100 guineas (H.P. 230 guineas); M. Hondicoeter, Garden, with peacock, poultry, and rabbits, 290 guineas; A. Ostade, Interior of a Cabaret, with numerous peasants, signed, and dated 1656, 15 × 13, 900 guineas (H.P. 1,750 guineas); A. Pynacker, Coast Scene, with wreck, 32 × 43, from the Munro sale, 1878 (450 guineas), 160 guineas; Rubens, Daniel in the Den of Lions, 90 × 130, 2,000 guineas—this celebrated picture realized 4,900 guineas at the Hamilton Palace sale, and it was now purchased for the Duke of Hamilton, who may be said therefore to have received £3,045 for the loan of this work for three years; the other Rubens in this sale was the Birth of Venus, 610 guineas (H.P. 1,600 guineas), now purchased for the National Gallery; A. Van der Neer, Town on

River, moonlight effect, 34 × 45, 70 guineas (H.P. 265 guineas); W. Van de Velde, A Calm, 18 × 14, 790 guineas (H.P. 1,300 guineas); Vandyck, Portraits of the Duchess of Richmond and her Son, 78 × 51, 850 guineas (H.P. 1,950 guineas).

Only six pictures realized £1,000 and upwards during the season of 1885; two of these were in the Beckett-Denison collection; two others occurred among the late Mr. S. Herman de Zoete's pictures and drawings (this collection was sold on May 8th, and realized £19,638), and were Frans Hals, Portrait of a Gentleman, in black dress, holding hat and gloves, 45 × 36, 960 guineas; and Jan Steen, Bad Company, 18 × 23½, 1,360 guineas—Mr. de Zoete is said to have bought this picture at Christie's for 600 guineas; the picture with the same name in the Levy sale of 1876 is much smaller than this. The de Zoete collection also included some interesting pictures by old English masters, viz., David Cox, Darley Churchyard, 19 × 25, 410 guineas; John Crome, Forest scene, beaters and dogs, 21 × 33, 580 guineas; and Yarmouth Jetty, 20 × 32, 295 guineas; J. Linnell, Coming Storm, 19 × 27, 455 guineas; W. J. Müller, Haymaking, Gillingham, 20 × 33, 510 guineas.

CHAPTER XI.

1886.

HENRY M'CONNEL—WILLIAM GRAHAM'S PRE-RAPHAELITE PICTURES—SAMUEL ADDINGTON—LORD DUDLEY'S PORCELAIN—C. J. NIEUWENHUYS—THE BLENHEIM PALACE COLLECTION AND ITS DISPERSAL.

AN unusually large number of important picture and other art sales took place in 1886, the earliest of the chief dispersals being the collection of modern pictures formed by the late Henry M'Connel, of Cressbrook, Derbyshire. The sale took place on March 27th, and the eighty lots realized the total of £35,242 14*s.* 6*d.* The following list includes the principal pictures:—R. P. Bonington, Low tide on the French Coast, 17 × 21, 450 guineas; Sir A. W. Callcott, Ghent, 800 guineas, and the Gulf of Salerno, near Amalfi, 700 guineas—both these pictures, which measure 28 × 40, were painted for Mr. M'Connel; W. Collins, The Morning Bath, 1831, 27 × 36, 850 guineas (purchased by the late owner for 200 guineas); J. Constable, Flatford Mill, 23 × 35, 320 guineas, and the Dell, Helmingham Park, 44 × 51, 1,550 guineas; Sir C. L. Eastlake, Christ Blessing little Children, 210 guineas, and The Ran-

som, 45 × 70 (for which Mr. M'Connel paid the artist 600 guineas), 100 guineas; A. Elmore, Charles V. at the Monastery of Yuste, a finely finished study for the large picture, 255 guineas; T. Faed, "Conquered, but not Subdued,"[1] 1856, 25 × 35, engraved, 1,100 guineas; Sir E. Landseer, Hawking in the Olden Time, the well-known picture, engraved by Lewis, 72 × 60, 450 guineas, and a pair of crayon drawings, Free Trade and Protection, 200 guineas; C. R. Leslie, The Heiress, the interior said to be a room in the mansion at Petworth, 33 × 28, from the Bicknell sale, 1863 (1,200 guineas), 275 guineas; J. Linnell, The Brow of the Hill, 1866, 27 × 38, 610 guineas; Sir J. E. Millais, Pilgrims to St. Paul's, a picture of two Greenwich Pensioners before the tomb of Nelson, 1868, 56 × 44, 400 guineas; W. J. Müller, A Syrian Dance, unfinished, 15 × 24, 300 guineas; W. Mulready, Idle Boys, 1815, 31 × 26, 1,510 guineas; three important works by J. Philip, The Volunteer, 25 × 20, 1,500 guineas; The Water Drinkers, 1862, 34 × 44, 2,450 guineas, and The Early Career of Murillo,[1] 1634, the celebrated *chef-d'œuvre*, exhibited at the Royal Academy in 1865, and at Burlington House in 1894, 70 × 98, 3,800 guineas (not engraved and sold with the copyright); C. Stanfield, Port-na-Spania, Antrim,

[1] These two pictures were sent to Christie's in 1895, and were sold on May 25, the Faed realizing 660 guineas, and the Philip 3,800 guineas. They were from the collection of Mr. J. M. Keiller, who bought a number of articles at the M'Connel sale.

painted for Mr. Houldsworth of Glasgow (at whose sale in 1860 it realized £1,300), 1,350 guineas; three works of J. M. W. Turner, Campo Santo, Venice, painted for E. Bicknell, (1863, £2,000). and exhibited in 1842, 24 × 36, 2,500 guineas; The Bathers, 25 × 31, 1,080 guineas, and Rockets and Blue Lights, warning ships off shoal water, Calais, 35 × 47, 710 guineas; T. Webster, The Smile and The Frown, a pair, 11 × 24, 1,550 guineas; Henriette Browne, Visit to the Harem, 34 × 45, 1,250 guineas; Rosa Bonheur, Cattle crossing the Stream, 30 × 47, 400 guineas; Mare and Foal, 13 × 18, 860 guineas; and the Horse Fair, the celebrated picture, painted for Mr. M'Connel (who is said to have given 2,500 guineas for it), 48 × 100, 3,000 guineas.

The great sensational picture sale of the year was unquestionably that of the extensive collection formed by the late William Graham, M.P., of Grosvenor Place. Mr. Graham was a man of great taste and knowledge, and he was for many years a Trustee of the National Gallery. The sale comprised 486 lots, which occupied five days in selling, viz., Friday and Saturday, April 2nd and 3rd, and Thursday, Friday and Saturday, April 8th, 9th, and 10th. Mr. Graham's collection of pictures was in many respects unique, containing as it did thirty-one drawings and oil colours by Dante Gabriel Rossetti, thirty-three by Sir E. Burne-Jones, and characteristic examples of the work of G. F. Watts, Holman Hunt, and Sir J. E. Millais. Many of these were either com-

missioned by Mr. Graham, or purchased direct from the artists, while he secured others in the open market as opportunities occurred. The sale included one drawing of perhaps small importance in itself, but which was the cause of one of the fiercest artistic battles on record—the Nocturne in blue and silver of J. McNeil Whistler, exhibited at the Grosvenor Gallery in 1877. This was the work which was produced in Court at the great trial for damages brought by the artist against John Ruskin for his critical remarks upon his works. Considering the widespread fame of the drawing, therefore, it may be regarded as extremely cheap at the 60 guineas which it realized. The appearance of the drawing on the auctioneer's easel was the signal for "a slight attempt at an ironical cheer, which, being mistaken for serious applause, was instantly suppressed by an angry hiss all round." The total of the whole collection amounted to £69,168 3*s*. The more important of the pictures by English artists were as follows: W. Holman Hunt, The Scapegoat, small finished study for the larger work, 500 guineas, and The Light of the World, a similar study, 750 guineas; E. Burne-Jones, King René's Honeymoon, 1861, 200 guineas; Pygmalion, 1871, 310 guineas; Danaë's Tower, on panel, 1870, 210 guineas; St. Agnes, St. Dorothea and St. Barbara, 1869, 300 guineas; St. George, full length figure in armour, 1877, 585 guineas; Green Summer, six girls seated on the grass, 500 guineas; Venus' Mirror, girls reflected in a pool, first design of the

subject, 780 guineas; the Feast of Peleus, panel, 1880, 900 guineas; The Days of Creation, a series of six panels in one frame, 1875, 1,650 guineas; Laus Veneris, exhibited at the Grosvenor Gallery, 1878, 2,550 guineas; Chant d'Amour,

> "Hélas! je suis un chant d'amour
> Triste ou gai tour a tour,"

exhibited at the Grosvenor Gallery, 1878, 3,150 guineas; and King Cophetua and the Beggar, full-size cartoon in colours from the picture in Lord Wharncliffe's collection, 114 × 52, 730 guineas; Sir J. E. Millais, Apple Blossoms, the much discussed picture which appeared in the Academy of 1859, 1,000 guineas—at the Burnett sale in 1876, this picture sold for 1,390 guineas; The Blind Girl, with her little sister playing an accordion, from the Royal Academy of 1856, and painted at Winchelsea in the previous year, 830 guineas, and The Vale of Rest, exhibited, with Apple Blossoms, at the Academy of 1859, 41 × 68, 3,000 guineas; D. G. Rossetti, The Loving Cup, panel, signed and dated 1867, 23 × 18, 410 guineas; Bella e Buona, panel, signed and dated 1865, inscribed in the upper right-hand corner, "Il Ramoscello," 18 × 14, 360 guineas; Venus Verticordia, panel, for a sonnet by the painter, which is inscribed on the base of the frame, signed and dated 1868, 26 × 23, 310 guineas; Ancilla Domini, panel, signed and dated 1850, 28 × 17, 800 guineas (National Gallery); Marigolds, 1874, 500 guineas; Dante at the Bier of Beatrice, illustrative of a passage in the

"Vita Nuova," in which Dante describes his dream on the day of the death of Beatrice Portinari, signed and dated 1880, 60 × 78, 1,000 guineas; Beata Beatrice, intended to illustrate symbolically the death of Beatrice, as treated in the "Vita Nuova," predella beneath with the inscription "Veni Sponsa di Libano, Mart. 31, 1300," dated 1872, 1,150 guineas; La Ghirlandata, half-length figure of a girl in green, seated, surrounded by flowers, playing a musical instrument, signed and dated 1877, 45 × 34, 1,000 guineas; "Found," figure of a girl crouching by a wall, and a young countryman grasping her hand, a scene at early dawn near one of the bridges of the Thames, begun in 1853, and touched upon at various dates afterwards, 36 × 31, 720 guineas, and Mariana, three-quarter figure of a lady in a blue robe, with page playing on a lute ("Measure for Measure," act iv., scene 1), 630 guineas; F. Walker, The Bathers, 1867, 2,500 guineas, (with copyright); The Sunny Thames, 1,160 guineas, and The Vagrants, etched by Waltner, 1,770 guineas; G. F. Watts, The First Whisper of Love, 310 guineas; The Sunflower, female figure, bust size, 300 guineas; a Venetian Nobleman, profile, with long hair, 240 guineas, and Diana and Endymion, exhibited at the Grosvenor Gallery, 1882, 870 guineas.

The water colour and other drawings by artists of the English school included:—E. Burne-Jones, The Princess Sabra, pencil, 40 guineas; The Sibyl of Tibur, 1878, 40 guineas; A Lament, 1864, 100 guineas; Fair Rosamond, 1862, 75 guineas;

a Landscape, 1860, 40 guineas; Medea (not "a Sibyl" as catalogued), 55 guineas; Zephyrus and Psyche, 1863, 115 guineas; The Choristers, 1864, 185 guineas; The King's Wedding, painted on vellum, 14 × 10, 155 guineas; St. Cecilia, 1870, 180 guineas; Cupid and Psyche, 1865, 300 guineas; Chaucer's Vision of Good Women, 180 guineas; An Angel, exhibited at Grosvenor Gallery, 1883, 250 guineas; Garden of the Hesperides, 1870, 350 guineas; Chant d'Amour, 1865, first design for the celebrated picture, also sold in this sale (p. 88), 580 guineas, and Love disguised as Reason, 700 guineas; F. Walker, The Lilies, lady watering flowers, 12 × 16, 1,300 guineas, and Stobhall Garden, lady seated, with dog, 18 × 22, 540 guineas—both these drawings have been exhibited.

Mr. Graham's collection of pictures by—or attributed to—old masters extended to 320 lots, very few of which were either important or noteworthy. The following were the principal:—A. Baldovinetti, Virgin and Child, St. John and Angels, Pelican devouring a Snake, 270 guineas; G. Bellini, Scenes in the Life of St. Julian—Hospitallier, Landscape, with the Lake of Como and Monte Generoso, 52 × 25, 125 guineas; Virgin and Child and two Saints, with medallions round the border, on silk, 260 guineas; Virgin and Child and donors, in landscape with buildings beyond, 31 × 44, 160 guineas; Virgin and Child and Saints, from the Wynn Ellis collection, 38 × 60, 710 guineas; and Portrait of a Nobleman, in black,

sleeves slashed with white, black cap, 13 × 11, 260 guineas; Bonifazio Bembi, Virgin seated under a tree holding the child to be kissed by St. John, other saints, 48 × 72, 260 guineas; a similar work by same, 36 × 48, 360 guineas; and the Garden of Love, 160 guineas; V. Carpaccio, Garden of Souls, a garden with a palace in the background, on the right two figures in white meet themselves, the other selves carry a mirror and an urn, 195 guineas; P. da Cosimo, Triumph of Chastity, 260 guineas; Lorenzo di Credi, Virgin and Child with angels, 255 guineas; Dosso Dossi, scene from "Orlando Furioso," two men holding a horse in front of a castle gateway, the rider in armour wrestles in the foreground with a naked giant, in the distance sea and ships, 250 guineas; Pietro della Francesca, Portrait of La Bella Simonetta, in profile turned to left, with a string of coral round her throat, 20 × 13, 500 guineas; Bernardino Fungai, Virgin and Child with cherubs, in landscape, circle, 45 inches, 410 guineas; Domenico Ghirlandaio, Portrait of a Lady, bust size, with red hair, £230; Portrait of Count Sassetto and his son, sea and mountains in the background, 29 × 20, 510 guineas; Virgin and Child, with saints and bishops, 48 inches square, 205 guineas; and Scenes from the Life of John the Baptist, 27 × 90, 136 guineas; Fra Filippo Lippi, Virgin and Child with Angels, gold ground, 28 × 21, 630 guineas; Bernardino Luini, Three Angels, in attitudes of adoration, probably the lunette of an Adoration, 18 × 26, 170 guineas; and The Children and Child, background

a great rock, with flowers and cyclamen growing on it, 300 guineas; J. Palma il Giovine, Adoration of Shepherds, 265 guineas; Raffaelino del Garbo, (catalogued as by Ghirlandaio) the Virgin and Child, St. John and Two Angels, the child in the centre of the picture turned to left takes a pomegranate from one of the angels, 38 × 44, 740 guineas; Andrea Salaino, La Belle, figure of an undraped female, a plum tree in background, 36 × 26, 160 guineas; A. Schiavone, The Nymph Lara, 10 × 36, 110 guineas; Theotocopuli, "Il Greco," portrait of the Artist's daughter, head only in profile circle, 290 guineas; Tintoretto, Raising of Lazarus, 40 × 48, 115 guineas; Finding of Moses, 12 × 26, 165 guineas; Jupiter nursed by the Nelian Nymphs, 14 × 34, 400 guineas; Titian, Narcissus, youth leaning over a richly-sculptured fountain in the midst of a wood, 230 guineas; and the Triumph of Love, Cupid on the back of a Lion in a landscape, circular, 230 guineas; B. Vivarini, Death of the Virgin, from Lord Northwick's collection, 78 × 65, 210 guineas; Claude, a classical Landscape, from the Wynn Ellis sale, 390 guineas; N. Poussin, Landscape with figures and sheep, 36 × 75, 290 guineas.

Several noteworthy pictures were sold during May; on the 8th of the month, among a variety of anonymous properties, there were:—Sir J. E. Millais, The Carpenters Shop, from the Plint sale of 1862, and the Heugh sale of 1878 (450 guineas), 850 guineas; Sir F. Leighton, The Mermaid, painted for Signor Mario, 205 guineas (see Chap. XIV.); Vicat Cole, Summer Rain, 850 guineas; R.

W. Macbeth, The Fen Farm, 48 × 84, 305 guineas; R. Ansdell, Fête Day, going to the bull fight at San Roque, Gibraltar, 390 guineas; E. Long, Thisbe, a single figure, exhibited in 1884, 840 guineas; E. Burne-Jones, Cupid's Hunting Grounds, 265 guineas; Luke Fildes, Simpletons, 205 guineas; and The Village Wedding, 1,050 guineas; and J. MacWhirter, The Track of a Hurricane, 300 guineas. The dispersal, on May 22nd, of the collection of pictures and water-colour drawings, formed by the late Samuel Addington, constituted the chief sale of May, 1886. It comprised fifty-one pictures and fifty-nine water-colour drawings which brought a total of £16,810 5*s.* 6*d.* Pictures:—Sir W. Beechey, Portrait of a lady as Evelina, with dark dishevelled hair against a sky background, life-size to waist, 26 × 30, from the Broderip sale of 1872, 900 guineas; David Cox, Going to the Harvest Field, 1853, 14 × 19, 510 guineas; T. Faed, "Lucy's Flittin'," 390 guineas,—at the Hayward sale, in 1864, this was bought in for 570 guineas; James Holland, Piazetta, S. Marco, 19½ × 19½, 310 guineas; and the Thames below Greenwich, 19½ × 22, 400 guineas; Sir E. Landseer, St. Bernard Dogs, from the Gillott sale, 1872, 440 guineas; G. Morland, Trepanning a Recruit, 20 × 16, 305 guineas; W. J. Müller, Forest of Fontainebleau, with figures by P. F. Poole, 23 × 17, 170 guineas,—at the Timmins sale, in 1873, Mr. Addington gave 600 guineas for this picture; P. Nasmyth, Turner's Hill, East Grinstead, evening effect with a yellow sky, from the

Novar sale in 1867 (182 guineas), 940 guineas; J. Phillip, La Fuente, 29 × 14, 335 guineas—this picture is said to have cost Mr. Addington, 1,000 guineas; G. Romney, Portrait of Lady Hamilton, with white veil over her head, 29 × 24, 110 guineas; and T. Webster, Family Devotion, 8 × 10½, 105 guineas,—from the E. Dixon sale of 1873, (200 guineas). Drawings:—G. Barret, Lake scene, sunset, 13 × 19, 215 guineas; Sir John Gilbert, The Battle of Naseby, 20½ × 35½, 270 guineas; Carl Haag, a Rehearsal, Cairo, 14 × 19, 275 guineas; W. Hunt, Primroses and Orchids, 11½ × 8, 128 guineas; and the Restless Sitter, 12 × 8¼, 135 guineas; Samuel Prout, Nuremburg, with numerous figures of washerwomen on the banks of the river, 21 × 28, 610 guineas—this drawing is said to have cost Mr. Addington about £1,000; five by J. M. W. Turner, Quai Conti, vignette, 51 guineas; Lake Leman, 6 × 9, 93 guineas; Lake Lucerne, a sketch, 260 guineas; Carew Castle, 12 × 18, 710 guineas; and Saltash, 11 × 16, 195 guineas—the last two engraved in the "England and Wales" series; F. Walker, Street Scene at Cookham, with figures and a flock of geese, 9¾ × 13¾, 860 guineas. The Old Masters in this collection included:—M. Hobbema, Landscape, with trees, a cottage and figures of a man and dog, others in middle ground, 21 × 28, from the Charles Brind sale, 1849 (430 guineas), and the Delafield sale of 1870 (1,580 guineas), 1,470 guineas; A. Ostade, Tric-Trac Players, the well-known picture, from the Sir S. Clarke, Hibbert and Bredel collections,

720 guineas; J. Steen, The Guitar Lesson, from the Clewer Manor collection, 24 x 20, 300 guineas; and W. Van de Velde, Sea View, with man-of-war and boat, from the Scarisbrick collection, 12 x 15, 305 guineas.

In this day's sale there were included six pictures from the late Lord Dudley's collection.[1] These were: T. S. Cooper, Spring, a group of sheep lying down, an early work, 91 guineas (bought in); and Sunny afternoon scene in Autumn, with sheep and cows, 48 x 77, 530 guineas—Lord Dudley gave 450 guineas for this picture in 1859; David Cox, Dudley Castle, 11 x 16, 330 guineas (bought in); Sir T. Landseer, A Deer Family, the well-known engraved picture painted for W. Wells of Redleaf, and subsequently in the collection of Mr. Bashall of Bristol, whence it passed privately into the Manley Hall gallery of S. Mendel, 3,050 guineas; and M. Hondicoeter, River Scene, with geese, ducks, and ducklings, 49 x 61, 850 guineas—this is said to have cost Lord Dudley 400 guineas. From unindicated sources, and sold on the same day as the Addington and Dudley pictures, there were Landseer's celebrated engraved Portrait of Sir Walter Scott, known as the Rhymer's Glen picture painted for Mr. Wells of Redleaf, and in the Royal Academy of 1833, 1,950 guineas; Sir Thomas Lawrence, "Nature," portraits of the two children of Mr. C. B. Calmady, engraved, 30 inches square, 1,890 guineas; and W. P. Frith,

[1] The Dudley Gallery was not sold until June 25, 1892, and full reference to it will be found in Chapter XIII.

Morning, Noon, and Night, three London street scenes, 1862, 300 guineas.

The great porcelain sale of the season was that of the splendid collection formed by the late Lord Dudley "from the most celebrated cabinets which have been dispersed during the last forty years." The sale took place on Friday, May 21st, and the 203 lots realized the handsome total of £40,856, although many of the articles were understood to be bought in. On the morning of the sale a writer in the *Daily News* observed:—"Those who are curious in matters of taste will have the rare opportunity of observing the extremes of opulent fancy and fashion in which the late Earl distanced all competitors, contending for these *objets de luxe* against all the Rothschilds and winning the prize, with his ten thousand guineas for a *garniture de cheminée*, and nearly seven thousand pounds for two small flower vases of rare shape and colour. He delighted in huge prices as he did in either winning or losing huge bets, never playing for less than a ten thousand-guinea stake. . . . Most of the Sèvres has been acquired at this prodigious estimate of his. . . . The famous Vaisseau à Mât and side vases is not in the sale. [It was privately purchased of the Earl by Mr. Goode, and sold in 1895.] The vaisseau that is to be sold is not nearly so choice a *garniture* in the eyes of the dillettanti, as it is apple-green and not rose du Barry, and only painted with birds. But the set is a superb one, and will no doubt draw the Sèvres fanatici." Taken in the order of sale the principal

objects were as follows: VIENNA, a beautiful écuelle, cover and stand, with arabesques in grisaille on gold ground and lavender borders, six medallions of classical figures, and smaller medallions of Cupids, 91 guineas. DRESDEN, a large group of angels scattering flowers, 68 guineas; an inkstand formed as a galley with a seated figure in the stern, 78 guineas; a girl with a child and a harlequin, 7 inches high, 85 guineas; and a lady with a large hooped petticoat and two pug dogs, 11½ inches, 160 guineas—these five pieces were from the Duc de Forli's collection, when the last-named sold for £205. OLD CHELSEA, a two-handled cup and cover, painted with figures in four medallions on richly gilt dark blue ground, 85 guineas; another, painted with exotic birds on white bands, 85 guineas; a plate, painted with flowers in colours on gold ground, 68 guineas; and a tea-service from the Earl of Lonsdale's collection, with deep blue bands, richly gilt, painted with exotic birds in colours on white ground—this service was divided into eighteen lots, which brought the total of £829 11*s.*, eight plates averaging over £13 each; a teapot and stand, 48 guineas; a sucrier, 46 guineas; a basin, 22 guineas; milk jug, 28 guineas; and an écuelle cover and stand, 80 guineas.

SÈVRES, a cabaret, gros-bleu, richly gilt, with wreaths of flowers, scroll, and monogram, painted with pastoral scenes after Boucher, consisting of an oblong-shaped two-handled plateau, coffee-pot and cover, sucrier and cover, milk jug, and two cups and saucers, together 1,000 guineas; a large

oval-shaped tureen and cover, with scroll handles and feet, painted with exotic birds and flowers, and the companion, 100 guineas; a pair of seaux, painted with blue lines and flowers in colours, 91 guineas; three plates, with rich gros-bleu and gold borders by Prevost, intermingled with medallions of flowers on white ground, and painted with fruit and flowers by Niquet and Taillandier, 1788, part of a service previously belonging to Don Carlos (*i.e.*, Charles IV., crowned in 1788), 45 guineas; a pair of large seaux, *en suite*, 175 guineas; a pair of smaller ditto, *en suite*, 72 guineas; and another pair, 78 guineas; a cup and saucer, turquoise ground, with the letter E in the centre, and the Roman numeral II. interlaced, surmounted by an imperial crown, with medallions in cameo portraits and antique gems on jasper ground, signed G. Dodin, Tandart, Boulanger, and Vincent, 1778, 125 guineas; a cup and saucer, *en suite*, 112 guineas; a plate, ditto, 108 guineas; a deep plate, ditto, 126 guineas; and the companion plate, 141 guineas (the last two lots were in the Shandon sale, R. Napiers, and sold for £162 and £158, respectively)—these five lots formed part of a magnificent service made at Sèvres for the Czarina Catherine of Russia, about 1778; 160 pieces were subsequently brought to England, but were repurchased, with the exception of a few of the smaller pieces, by the Czar Nicholas, a short time before the Crimean war, and taken back to Russia; an écuelle cover and stand, gros-bleu with white and gold handles, richly gilt, painted with peasants in

six medallions by Leguay, 187 guineas; a gros-bleu cup and saucer, cup exquisitely painted with a youth stealing a basket of fruit from a sleeping girl, by Dodin, 1765, from the Rucker sale (£288), 235 guineas; a cup and cover, turquoise, œil-de-perdrix, with blind man's buff and a man decking a girl's head with flowers, by Dodin, 150 guineas; a trembleuse chocolate cup, cover and saucer, gros-bleu, painted with sailors by Morin (from the Rucker sale £130), 95 guineas; a large cup and saucer, painted with Music and Painting, after Van Loo, in gros-bleu borders, 152 guineas; a large cup, cover and stand, richly jewelled in colours on white ground, 100 guineas; a rose-water ewer and cover, and oval-shaped basin, with four subjects of peasants after Teniers and three landscapes in medallions, in gros-bleu borders, 245 guineas; a large cup and saucer, with two camp scenes by Morin in medallions in gros-bleu borders, 150 guineas; a dinner service of feuille-de-choux pattern, divided into twenty lots, realized a total of £712; a service of apple-green ground, richly gilt, painted with bouquets of flowers in medallions, formerly the property of Prince Torlonia, sold in twenty-seven lots, brought a total of £3,437 11*s.*; and a dessert service, gros-bleu ground, painted with the arms of the Hope family, classical heads in grisaille in medallions, wreaths and bouquets of flowers, presented by Louis XVI. to Mr. Hope of Amsterdam (and sold with the effects of the late W. Williams Hope, of Paris, and Ruston Hall, Northamptonshire, in 1849), 1,900 guineas.

OLD SÈVRES JARDINIÈRES: A commode-shaped jardinière, of the largest model, rich chintz pattern, decorated in gold and colour, and festoons of flowers, 7½ inches high, 610 guineas; a pair of square ditto, gros-bleu, richly marbled with gilding, each painted with bouquets of flowers in colours in four medallions, 1755, from the collection of H. L. Wigram (£367), 280 guineas; a pair of éventail ditto, of the largest model, white, with green ribands, richly pencilled in gold and painted with cupids seated on clouds, 1757, 1,360 guineas; and a pair of smaller ditto, *en suite*, 630 guineas—one of the larger jardinières and the pair of smaller were formerly in the collections of R. Sneyd and Sir Frederick Adair Roe; an éventail jardinière and stand, of the largest model, with cupids and trophies in colours in eight medallions in gros-bleu and richly gilt border, 8¾ inches high, 500 guineas; a set of three ditto, also of the largest model, green ground, exquisitely painted with exotic birds in large medallions, and flowers in smaller ditto by Alonde, from Lord Otho Fitzgerald's sale (1,900 guineas), 1,650 guineas; an éventail jardinière and stand, of the largest model, with children and flowers in colours, in two medallions, in turquoise borders and bands of white, 8½ inches high, 210 guineas; and another, turquoise ground, richly gilt, exquisitely painted with a shepherd and shepherdess, and flowers in seven medallions, 7 inches high, from the Goding collection (£682), 400 guineas. OLD SÈVRES VASES: An oviform vase, with pierced neck and cover,

encrusted with flowers, and painted with bouquets and flowers in colours, on white medallions, in Rose du Barri and gold borders, 7½ inches high, 156 guineas; an oval-shaped Vase and cover of compressed form, with openwork borders and handles of white and gold, painted with wreaths of roses and foliage in colours on white bands, 8½ inches high, 13 inches long, 212 guineas; a pair of oviform vases, gros-bleu, painted with hunting subjects and flowers in medallions, by Le Quay, 10½ inches high, 770 guineas; an oviform vase and cover of unusually fine turquoise, exquisitely painted with a seaport and figures by Morin, in a large medallion on front, 14 inches high, from the Marchioness of Londonderry's collection, 700 guineas; a fine large vase and cover, of elegant form, exquisitely painted with Venus, Adonis and Cupid in front, and with a bouquet of flowers on the reverse, 16½ inches high—this originally formed part of the royal service at Windsor, from the Bernal (213 guineas) and S. Rucker (900 guineas) collections, 820 guineas; an oviform two-handled vase and cover, gros-bleu, with "The Stirrup Cup," after Wouverman, 15 inches high, 600 guineas; a pair of oviform vases, gros-bleu, painted with sportsmen and flowers in medallions, 11½ inches high, 950 guineas; another pair with covers, gros-bleu, each painted with a seaport and landscape by Morin, in two medallions, 17½ inches high, 900 guineas; a pair of smaller ditto, 13½ inches high, 585 guineas; another pair, gros-bleu, with seaports and bouquets of flowers in medallions by

Morin, 15 inches high, 760 guineas; a *garniture de cheminée*, consisting of a vase and cover, formed as the Vaisseau à Mât (the arms of the city of Paris), 17½ inches high, and a pair of tulip-shaped vases, 13 inches high, *en suite*, painted with exotic birds in colours in large medallions, formerly the property of Mr. Auriol, of the Hon. G. Byng, M.P., and of the late Alexander Barker, from whom they were purchased, 2,650 guineas; and a pair of vases with covers and stands forming jardinières, of very rare and beautiful form, the sides fluted in six compartments, green ground, with Rose du Barri foliage, exquisitely painted with subjects of Chinese figures and flowers in medallions, 11½ inches high, from the collections of the Duchess of Cleveland and W. Goding, 2,500 guineas (bought in).

Old Chelsea Vases: A vase of rare form, with openwork neck and cover, deep blue, richly gilt, with white and gold handles, painted with subjects from Ovid, in six medallions, 17 inches high, 900 guineas; a pair of vases with openwork neck and covers, painted with large subjects of conversations in the style of Watteau, 16 inches high, 1,020 guineas; a set of three vases with openwork necks and covers, painted with exotic birds in colours on gold ground, the centre vase 16½ inches high, and the side ones 14 inches high, 710 guineas; a pair of oviform vases and covers of extraordinary size, deep blue ground, very richly gilt, each painted with a large subject of figures after Boucher in colours, with exotic birds on the reverse, 24 inches

high, 2,000 guineas (bought in)—the vase with the bagpiper was presented by the owners of the Chelsea manufactory to the Foundling Hospital on its foundation; it remained there until 1868, when it was purchased by the Earl of Dudley for about 3,000 guineas; the companion vase was purchased from the Earl of Chesterfield when exhibited at the Leeds Exhibition in 1868; and another pair of the same size and form, and nearly similar in colours and decoration, 2,000 guineas, (also bought in)—the last pair was purchased from the late Hon. P. J. Locke King, M.P., and the two pairs are said to have cost Lord Dudley over £10,000.

Rock Crystal:—a Rosewater Ewer and Dish, the ewer engraved with scrolls and festoons of flowers, richly mounted with gold, enamelled in brilliant colours, the handle formed as a winged female figure, 13 inches high, the dish formed of nine fluted slabs in borders of enamelled foliage, the ewer 13 inches high, and the dish 15 inches diameter, 3,000 guineas; a Mirror, mounted with gold, enamelled in colours and set with precious stones, 16½ inches high, 200 guineas; and a large Chandelier of chased ormolu, with branches for twenty-four lights, with pendants and enrichments of rock crystal of unusual size, from Prince Demidoff's sale at Paris, 500 guineas.

The stock of the well-known dealer, Mr. C. J. Nieuwenhuys, who died at Wimbledon in 1883 at the age of 84, came under the hammer on July 17th,

1886. In announcing the sale *The Times* said: "Mr. Nieuwenhuys, with his brother François, stood in the very first rank among the judges of Dutch and Flemish Art, and it was to him that many of the great English and Foreign collections owed many of their choicest treasures. He had much to do with buying for Sir Robert Peel, and he may be said to have formed the famous collection of the King of Holland. In the obituary notice which we published at the time of his death we gave an account of one of the most curious episodes of his career—his sale of some parts of the great Van Eyck altarpiece to the Berlin government, and his subsequent discovery of the copies by Michael Coxie which the authorities of the church at Ghent were so glad to buy. There is nothing so romantic in the history of any of the pictures now at Christie's, but none the less they are very remarkable. . . . . There are some modern works of the schools of Holland and Belgium, and a few old Italian and French pictures, but the strength of the collection is in its old Dutch and Flemish pictures." The sale comprised 120 lots which realized a total of £14,865 2*s.* 6*d.*, and included the following works:—J. Dyckmans, Old Woman at Prayer, 15 × 11, 160 guineas; E. Verboeckhoven, Farm Scene, 31 × 51, 230 guineas; A. Carracci, an Altarpiece painted for the church of St. Eustache, Paris, but apparently never placed there, 91 × 62, 220 guineas; Raeffaelino del Garbo, Virgin and Child, 32 × 22, 190 guineas—purchased by the late owner at Lord Shrewsbury's sale at Alton Towers,

1857, for 255 guineas, and bought in by him in 1873 at 950 guineas; Titian, Tarquin and Lucretia, 73 × 56, engraved by Cornelius Cort in 1571, and said to have been in the collection of Charles I., at the dispersal of which it was purchased for the King of Spain, whence it was conveyed by Joseph Bonaparte; at the Coningham sale in 1849 it realized 500 guineas, and then passed into the Scarisbrick collection, 410 guineas; A. Cuyp, Landscape with grey horse, sheep, and view of the Dort, 36 × 38, 415 guineas; and Milking Time, girl milking red cow, with river bank and boats, 35 × 48, 500 guineas; C. W. E. Dietrich, Fête Champêtre, 43 × 55, 160 guineas, and the companion 95 guineas; J. Van Eyck, Portrait of himself, in red fur-trimmed robe and red headdress, holding letter in right hand, 11 × 8, 380 guineas; Hondicoeter, Dead Partridge and other birds, from Fonthill, 23 × 19, 160 guineas; and a Grand Garden scene with peacock and hen, 82 × 66, 420 guineas; Van Huysum, Flower piece and Bird's Nest, 31 × 23, 385 guineas; Van Musscher, Interior, lady and maid, 28 × 24, 140 guineas; G. Netscher, A Card Party, 20 × 17, 265 guineas; B. Van Orley, Madonna and Child, holding cherries, landscape background, 28 × 20, 145 guineas; A. Ostade, an Old Peasant at a Cottage, 9 × 7½, 275 guineas; Rembrandt, the Artist's Cook, half length, life size, holding a knife, 29 × 35, 165 guineas—from Lord Radstock's sale in 1826, when it realized 76 guineas, and subsequently acquired by the late owner for 300 guineas; Rubens, portrait of Brigida Doria, life size, painted

when the artist was visiting the Doria Palace, Genoa, 59 × 32, 290 guineas; and Neptune and Amphitrite, from Lord Lyttelton's collection (when it was acquired for 500 guineas), 80 × 64, 240 guineas; Ruysdael, river scene, 13 × 10, 100 guineas; Grand River Scene in Norway with waterfall, 40 × 36, 410 guineas—from Lord Radstock's collection, and the Ilam Hall Gallery of Jesse Watts Russell, 1875 (650 guineas), and a Landscape with ruins and cascade, 26 × 25, 525 guineas; P. Van Slingelandt, Lady on a terrace with a dog, 14 × 11 77 guineas (National Gallery of Ireland); H. M. Zorg [H. Martin Rokes], La Collation, 125 guineas (the same); Jan Steen, the Wedding Party, 17 × 14, 140 guineas; the Philistines and Samson, 52 × 78, 156 guineas; and Twelfth Night, one of many repetitions, 205 guineas; D. Teniers, The Guard Room, a composition of nine figures, 18 × 25, on copper, 820 guineas; W. Van de Velde, Le Coup de Canon, 19 × 25, 300 guineas; J. B. Weenix, Landscape, with portrait figure, and game and bear hunt in the foreground, signed and dated 1700, 71 × 55, 750 guineas; P. Wouverman, Le Départ pour la Chasse, the engraved picture from the Orleans gallery, 18 × 24, 530 guineas—from the Bredel sale, 1875, when it realized 580 guineas; Halte de Cavalerie, engraved, 12 × 17, 350 guineas —from the Redleaf sale (330 guineas), and La Barraque de Pêcheurs, engraved, 19 × 15, 215 guineas; and J. Wynants, a Sunny River Scene, with figures by Lingelbach, 36 × 45, 330 guineas.

The great art sale of the year was reserved until

the end of the season, for the dispersal of the pictures and objects of art from Blenheim Palace did not begin until July 24th; the second portion was sold on July 31st, and August 3rd and 4th; and the third portion on August 7th, 9th and 10th. The sale, which comprised 936 lots, lasted eight days, and produced an apparent total of £66,282. Of this sum the pictures fetched, according to the auctioneer's books, £57,678 18*s.*, while the china and minatures sold for £8,603. The two most important pictures, viz., Carlo Dolci's Madonna of the eight stars,[1] and Rubens's Venus and Cupid endeavouring to restrain Adonis from the chase, which appear in Christie's books for £6,930 and £7,560 respectively, or £15,490 together, were known to be bought in, and a number of important portraits were understood not to have reached the reserve placed on them. At least, £5,000 represent articles of pictures and china also bought in, so the real total of the sale is £42,981 19*s.* The whole sale was considered disappointing in many respects.

On the day preceding the opening of the sale, the *Pall Mall Gazette* published an exceedingly interesting account of the collection:—"The noble collection of pictures so celebrated in the art annals of this country, and so long the glory of the magnificent palace with which the nation commemorated and rewarded the services of the great Duke of Marlborough, is now brought to the verge of its

[1] The late Lord Dudley is said to have offered the late Duke of Marlborough £20,000 for this picture.

final dispersion. The beautiful pictures that adorned the palace of Blenheim are to-day on the walls of the auction-room, once more telling of the inevitable fate of all art treasures, from which neither ducal nor even royal palaces can escape. Two of the choicest pictures have passed from the palatial gallery of Blenheim to the most honourable apotheosis they could enjoy, among the masterpieces of art that shed their beneficent influence upon all classes and masses under the safe keeping of our National Gallery. Other of the gems from the art coronet of Blenheim, have been parted with to add lustre—for a time, shall we say? – to the splendid collections of the millionaires; whilst the rest will have their brief hour of display in those renowned galleries where so recently shone for the last time that other famous ducal collection of Hamilton Palace. Here they will bring together the whole world of art upon this historic ground, where the value and the destiny of many of the finest pictures of the world have so often been cast upon the fall of the potent hammer of Mr. Christie. Before all this comes to be settled, however, it is interesting to recall what has transpired since the Duke determined upon the sale under the Act of 1882. In May, 1884, the matter came before the Court of Chancery, and, with becoming consideration, certain of the finest pictures were put together, to the number of twenty-five, the money value of which was officially stated at £400,000, and these were offered to the National Gallery in the first place. The director, Sir Frederick Burton, made

his inspection of these, and selected eleven, which he estimated to be worth £350,000, and recommended for purchase by the Government. This tremendous price, although powerfully backed by other authorities besides Sir F. Burton, was not found acceptable, financially, by the Government, and was declined. Subsequently the purchase of the Ansidei Raphael and the grand Vandyck equestrian portrait of Charles I. was urged, and finally agreed to at the heroic prices of £70,000 for the Raphael, and £15,000 for the Vandyck. Thus, for the moment, ended the transaction with the National Gallery authorities, and then began the negotiations for the sale of some of the selected pictures to private galleries, which resulted in the two superb portrait pieces of Rubens and his wife and child, by himself, being sold to Baron Alphonse de Rothschild for £55,000; while others of the chosen pictures passed into different private hands, six of these being The Garden of the Hesperides, and The Andromeda of Rubens, the so-called Fornarina, formerly attributed to Raphael, but now to Sebastian del Piombo, and some others. After this the Duke decided to dispose of the remaining part of the collection by public competition. In carrying out this intention, necessarily by order of the Court of Chancery, the sale has been officially ordered to be under the direction and with the advice of Mr. [now Sir] William Agnew as art referee. . . ."

"The Blenheim collection was really created by the great Duke of Marlborough, who was not a

great soldier only, but a man of taste who filled the measure of his accomplishments with the fine arts, and so mindful was he of beauty, that though immersed in the stirring exigencies of war, he acquired and sent home some of the finest pictures in the collection by Rubens and Vandyck, the splendid equestrian portrait of Charles I. among them, which he purchased at Munich. It was his taste as a lover of art that led the cities of Brussels and Antwerp to present him with such magnificent gifts as the Rubens Portrait now in Baron Alphonse de Rothschild's collection. His example was worthily followed by his successors and family when Lord Robert Spencer, in 1764, bought the Ansidei Raphael in Italy."

The first day's sale included the following: A. Cuyp, Travellers halting at an Inn on the banks of a river, three men, one in the act of pulling on his boots, girl holding a pewter jug, 24 × 33, 1,750 guineas; Gonzales Coques, Portraits of a Dutch family, terrace with Atlantis figures and distant landscape, 20 × 29, 510 guineas; Vandyck, Time, or Saturn, an old man with wings clipping the wings of Cupid, painted on canvas in very low tone, 69 × 44, 230 guineas, and Virgin and Child, figures life size, perhaps the most beautiful of the many repetitions of this charming composition, 49 × 45, 500 guineas; J. Van Huysman, a rich Landscape, 19 × 27, 250 guineas; Jordaens, The Deposition, 80 × 74, 100 guineas; P. Neefs, Interior of a Church, 19 × 31, 140 guineas; A. Van der Neer, Landscape, windmill seen across the water to the

extreme right, a small picture, exquisitely finished and of great beauty, 9 × 13, 160 guineas, and a large Landscape, with warm sky, group of bird catchers in the front, and buildings across a dark piece of water, 39 × 52, 290 guineas; Rembrandt, The Woman taken in Adultery, a composition of six figures, half length, life size, 45 × 54, 220 guineas, and Isaac blessing Jacob, three life-size figures, 20 × 16, 510 guineas—a large picture of this subject attributed also to Rembrandt, but differently composed, is in the Dulwich Gallery; the best of the six pictures catalogued as by Rottenhamer were a large panel representing the Seasons constructing garlands with fruit and flowers, satyrs also appear bearing basket of fruit, 36 × 20, 160 guineas; a Wreath of flowers encircling a Holy Family, composed of six figures, on copper, 16 × 21, 100 guineas, and another Holy Family, also on copper, and of the same size, 130 guineas; D. Teniers, Interior, with seven figures, three of which are playing at cards, "an exquisitely finished picture, though cold in tone," on copper, 9½ × 12, 570 guineas; J. B. Weenix, a Seaport in Spain, with the figures of a merchant, his wife and children in the foreground, 58 × 72, 520 guineas; P. Wouverman, A Skirmish of Cavalry, on the slope of a hill, painted in the artist's first manner, 42 × 54, 310 guineas, and The Storming of a Town, with cavalry making a sortie, "this scene of terrible excitement and fury is one of the artist's early works," 1646, 53 × 73, 450 guineas.

The unrivalled series of eighteen works (of

which seven were gallery pictures), by Rubens were as follows: Madonna and Child, with group of two figures only, engraved by Mechel whilst in the Dusseldorff collection in 1776, 41 × 30, Smith's "Catalogue," 836, 1,360 guineas—there is a repetition of this picture in the Munich Gallery; Holy Family, a composition of four figures, including St. Elizabeth and St. Joseph, 45 × 34, 460 guineas; the Adoration of the Magi, a large composition with figures of life size, 99 × 82, Smith, No. 840, 1,500 guineas—a repetition of the picture in the Louvre, which was painted for the Church of the Annunciation at Brussels; Meleager presenting the wild boar to Atalanta, engraved the reverse way, in line and on a small scale by Bloemart, 52 × 41, Smith, No. 841, 520 guineas; The Return of the Holy Family from Egypt, figures life size, a picture of remarkable brilliancy, and of which there are numerous repetitions, 90 × 59, Smith, No. 830, 1,500 guineas; Holy Family, a composition of three figures, the Infant Saviour seated on a white cushion in his mother's lap, 41 × 30, Smith, No. 835, 1,000 guineas; "Suffer the Little Children to Come unto Me," Christ blessing little children, a composition of ten figures, life size, half length, 52 × 77, Smith, No. 845, 800 guineas; the Departure of Lot and his family from Sodom, figures life size, massive colours, as in Raphael's cartoon of the Beautiful Gate, form the background, a brilliant picture, presented by the City of Antwerp to the Great Duke of Marlborough, engraved by Vorsterman, 85 × 96, Smith, No. 826, 1,850 guineas; The Holy Family assembled

in an apartment, with a large chimney on the right-hand side, Virgin in red dress, seated, engraved the reverse way by Vosterman, 87 × 58, Smith No. 837, 1,200 guineas—a very fine drawing, of a circular form, by Rubens, of this composition was recently acquired from the Lawrence and Woodburn collections for the British Museum; The Infant Saviour caressing a lamb, which kneels before Him, presented by the youthful St. John, 24 × 31, 50 guineas—purchased abroad by Susan, Duchess of Marlborough; the Distribution of the Rosary, a finished sketch in oils, on panel, for a large altar-piece, 26 × 20, Smith, No. 834 ("but with many inaccuracies"), 1,510 guineas; Head of a female, turned to the left, in a circular frame, 13 inches diameter, 15 guineas; Paracelsus, said to be a copy of a picture by Mabuse, 13 × 21, 125 guineas; the artist's own Portrait, dressed in black, and wearing a black hat, life size, 30 × 24, 110 guineas; a life-size Portrait of Anne of Austria, daughter of Philip III., King of Spain, Queen of Louis XIV. and Regent of France during the minority of her son, Louis XIV., in black dress and white ruff, 59 × 46, exhibited at Burlington House, 1885, 3,700 guineas; Filial Piety, a Roman daughter suckling her father starving in prison,—"this difficult and delicate subject is treated with exceeding refinement and discretion, the expression is noble and affecting, and the colouring, as usual, most admirable" (Mrs. Jameson), 76 × 72, Smith, No. 842, 1,200 guineas; a Bacchanalian subject, 76 × 78, 91 guineas; and Venus and Cupid

endeavouring to restrain Adonis from the Chase," a magnificently rich picture, presented by the Emperor of Germany to the first Duke of Marlborough, and one of the finest examples of the master, whether in form, composition, or colour, Smith, No. 834, exhibited with the portrait of Anne of Austria, 77 × 94, 7,200 guineas (see p. 107).

The second day's sale comprised a series of 120 paintings by David Teniers, the history of which is as follows: The Archduke Leopold William, when Governor of the Low Countries, appointed Teniers his principal painter, and gave him the superintendence of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. Many of these pictures had been purchased from the collection of King Charles I., on their dispersion by the Parliament in 1649. Teniers painted small copies of the principal pictures in the Archduke's collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved and published in a folio volume, dedicated to his patron; it is now generally called the *Teniers Gallery*. The following is on the title-page: "Theatrum Pictorium Davidis Teniers, Antverpiensis pictoris serenissimorum principum Leopoldi Guillelmi Archiducis Austriae, & Joannis Austriaci pro Philippo IV., Rege Hispaniarum Belgij Gubernatorum. In quo exhibentur ipsius manu delineatae ejusque cura in aes incisae Picturae Archetypae Italicae quas ipse

Ser^mus. Archidux in Pinacothecam suam Bruxellis collegit." The first edition was published at Brussels in 1660, and contains about two hundred engravings. His own portrait, engraved by Lucas Vorsterman, jun., from a painting by Petrus Thÿs, is prefixed to the volume. The plate is entitled: "Dauid Teniers, Antuerpianus Sereniss^is. Leopoldo Archiduci, & Ioanni Austriaco Belgy Gubernatoribus Pictor familiaris, & Utriqu: à Cubiculis. A^o. M.D.C.LIX. Ætat: 49."

Teniers painted a picture of the interior of the gallery of Prince Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures. This painting is still in the collection in the Belvidere Palace at Vienna (see p. 121 of the Catalogue published in 1845 by Albert Krafft), and described also in Smith's "Catalogue Raisonné," No. 26 of the works of Teniers. Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna. (See Krafft's Catalogue of the Belvidere pictures, and the "Galerie de Vienne," 1821-28, in four quarto volumes by C. Haas.) The series comprised lots 76-192, and produced a total of £2,017 11*s.* 6*d.*

The second portion of the pictures fell exceedingly flat, containing as it did very few works of note and a very large quantity of rubbish. The

more notable articles which realized upwards of £100 being as follows:—Pater, a Feast and Merry-making in the open air, 190 guineas; School of Vandyck, full-length Portrait of Queen Henrietta Maria, in deep blue satin trimmed with ermine, 93 × 56, 350 guineas—at the Goldsmid sale in June, 1896, this portrait realized 170 guineas. The works by Vandyck included portraits of Thomas Wentworth, Earl of Strafford and Sir Philip Mainwaring, his secretary, 51 × 57, 700 guineas; half-length Portrait of Charles I., life size, in black satin, 42 × 32, 135 guineas; Queen Henrietta Maria, half length, life size, in white satin, adorned with coral red: the youthful features in this portrait indicate that it was painted soon after her arrival in England; and they merit the praises which Waller bestows in his poem addressed to the Queen, occasioned upon sight of Her Majesty's picture, beginning,—

> "Well fare the hand which to our humble sight
> Presents that beauty which the dazzling light
> Of royal splendour hides from weaker eyes,
> And all access, save by this art, denies;"

42 × 32, 700 guineas; Portrait of Genviève D'Urfé, Marquise d' Hâvre and widow of the Duc de Croy, seated in a red chair, with a red curtain background, 45 × 38, 320 guineas; and Mary Duchess of Richmond, daughter of George Villiers, Duke of Buckingham, in a blue dress, receiving a pair of gloves from a salver held to her by Mrs. Gibson, her dwarf attendant, full length, portraits, 84 × 51,

1,150 guineas; T. Gainsborough, life-size Portrait of John Russell, fourth Duke of Bedford, died 1771, 30 × 25, 600 guineas; Mark Gheeraedts, full length life-size Portrait of Frances Howard, Countess of Essex and Somerset, 357 guineas; Honthorst, life-size Portrait of the infanta Isabella Clara Eugenia, daughter of Philip II. of Spain and Governess of the Low Countries, wearing an enormous ruff and dressed entirely in black, with ruffles at the wrist, 200 guineas; F. Pourbus (catalogued as by Baroccio) whole-length Portrait of a boy standing on a bare pavement wearing the cross of the order of Santiago of Spain and Vandyck collar, a remarkable picture, painted in a very silvery tone and delicately modelled, 54 × 41, 350 guineas—at the Goldsmid sale in June, 1896, this picture appeared under its correct designation, and sold for 360 guineas; Sir P. Lely, life-size and rather more than half-length Portrait of Lady Henrietta Boyle, Countess of Rochester, in light blue dress and brown-grey mantle, landscape background, 47 × 39, 120 guineas; D. Mytens, full-length Portrait of Henry Rich first Earl of Holland, 86 × 51, 960 guineas; full length life-size Portrait of George Villiers, Duke of Buckingham, dressed entirely in white, 84 × 51, 700 guineas; and a similar Portrait of William second Duke of Hamilton, K.G., in a landscape, 82 × 51, 520 guineas; Sir J. Reynolds, life-size Portrait of the Marquis of Tavistock, in crimson coat, seated, 50 × 40, 990 guineas; P. Van Somer, full length, life-size Portrait of Henry Prince of Wales, son of James I.,

and elder brother of Charles I., in red, 165 guineas. The only high price pictures in the third portion were two by Carlo Dolci, the Adoration of the Magi, a small and exquisitely finished picture with many figures in rich dresses, 28 × 22, 940 guineas—there is a corresponding picture to this in size and beauty at Althorp, it is by the same master and represents The Marriage of St. Catherine; and the celebrated "Madonna colle Stelle," a *chef-d'œuvre*, the Virgin Mary enveloped in a dark-blue mantle, and with eight golden stars in the faint gold-tinged nimbus or glory round her head, looks upward with an expression of intense devotion and resignation; the figure, the size of life, is seen three-quarter length; the general tone is deep and solemn; background of dark, heavy clouds; painted on canvas of an octagonal shape, and engraved by E. Mandel, 1848, 45 × 38, 6,600 guineas—the latter has been already referred to on p. 107 as having been bought in.

CHAPTER XII.

1887-1891.

THE DUKE OF BUCCLEUCH'S ENGRAVINGS—THE JOHN GRAHAM COLLECTION—MR. KAYE KNOWLES'S PICTURES—W. LEECH'S WATER COLOURS—THE LONSDALE COLLECTION—H. W. F. BOLCKOW OF MARTON HALL—LORD MONSON OF GATTON PARK—THE MARQUIS OF EXETER'S COLLECTION—THE EARL OF LONDESBOROUGH'S ARMS AND ARMOUR—THE AUSTEN WATER-COLOUR DRAWINGS—WORKS BY FRANK HOLL—PICTURES FROM THE SECRÉTAN COLLECTION—PICTURES BY G. F. WATTS—WILLIAM WELLS OF REDLEAF—F. W. COSENS—G. PERKINS OF CHIPSTEAD—MR. FAWKES'S TURNERS—THE ST. MAUR HEIRLOOMS OF THE DUKE OF SOMERSET—MR. LONG'S ROMNEYS—THE MARQUIS DE SANTURCE—THE BOLCKOW SALES OF 1891 AND 1892—A. G. KURTZ—CHARLES P. MATTHEWS—MR. CAVENDISH BENTINCK'S COLLECTION.

A MORE than average season of sales was that of 1887, the first of any note comprising the pictures and drawings of the late Robert Arnold Cosier, of 46 Grosvenor Street, and Thames Field, Berks, whose collection, sold March 4th and 5th, of 232 lots, showed a total of £10,874. The more notable pictures were J. F. Lewis, A Cairo Bazaar: the Dellal, 520 guineas; E. Long, An Ancient Custom,

680 guineas. Drawings:—Mrs. Allingham, The Lady of the Manor, 1880, 210 guineas; Birket Foster, Exercising the Hounds, 275 guineas; C. Fielding, a Lake Scene, with buildings and figures, sunset effect, 350 guineas; J. F. Lewis, Cairo Bazaar, finished study for the picture exhibited at the Royal Academy, 1876, 310 guineas, and Disputing Accounts, 265 guineas.

The first of the two portions of the engravings of the Duke of Buccleuch, March 8th-21st, (eight days), realizing £13,106, and the second portion sold on April 19th-22nd (four days), bringing £19,756. There were 2,109 lots in the two parts. It is said that the whole collection was acquired for less than one fourth of the sum now realized. We need only specialize the following:—One of only eight existing impressions of Rembrandt's celebrated "Hundred Guilder" piece, a fine example, on thick Japan paper, with an inscription on the back in the handwriting of the well-known connoisseur J. Barnard, £1,300, at which figure it was secured for the Berlin Museum. The other Rembrandts included Our Lord before Pilate, first state, in which the building on the right is without shadow, on Japan paper, £1,150; a View of a Village near the high road, arched, second state, £275—at the Carew sale, in 1835, this print sold for £65; Landscape, with a ruined tower, first state, £260; another Landscape, with obelisk, first state, £255; a Portrait of Uytenbogaert, first state, £1,280; another of Coppenol, large plate, second plate, £1,190; Van Tolling, catalogued as a second state

but probably an undescribed print, from its not having certain lines on the chest found in other impressions, £800; Burgomaster Six, second state, £500; Abram Franz, second state, £510; and Coppenol, the small plate, first state, £320.

The pictures of the late Charles Heilditch Rickards, of Seymore Grove, Old Trafford, Manchester, sold on April 2nd, included a unique series of fifty-seven works of Mr. G. F. Watts, all purchased from the artist by the late owner, and many of them exhibited at the Grosvenor Gallery in 1881; this remarkable collection realized a total of £15,986 5*s.*, and included two pieces of sculpture, also the work of Mr. Watts. The more important were Love and Life, a small version of the large picture, 1,150 guineas; Love and Death, another small version, 1,100 guineas; Eve of Peace, 950 guineas; Return of the Dove, exhibited at the Royal Academy of 1869, 860 guineas; Ariadne in Naxos, 750 guineas; Angel of Death, a design, 550 guineas; Bianca, 1863, 510 guineas; Time, Death and Judgment, a small version, 500 guineas; Prayer, 1878, 500 guineas; Portrait of Herr Joachim, 420 guineas; Lady Lilford, 395 guineas; Pretty Lucy Bond, 1881, 370 guineas; Iris, 300 guineas; and "All the air a solemn stillness holds," 1881, 300 guineas.

But the first of the greatest sales of the year comprised the collection of modern pictures formed by the late John Graham, and sold on April 30th, ninety-five lots realizing £62,297 17*s.* Mr. John Graham resided at Skelmorlie Castle, Ayrshire,

and was the uncle of William Graham, of Grosvenor place, whose collection was dispersed in 1886, and is described in the preceding chapter. Mr. Redford writes in his "Art Sales": "Mr. John Graham was a very well-known figure at Christie's for many years, a spare, contented-looking man in black frock coat and necktie, wearing a soft felt hat, always ready with his invitation, 'Ye are welcome to Skelmorlie,—happy to show ye the peectures.' He began to buy pictures forty years ago, and every season was generally present when his friend, Mr. Agnew, was to bid for him; and no doubt enjoyed the sensation of giving £6,615, the highest price ever known at the time (1873), for the beautiful portrait by Gainsborough, of the Sisters in Colonel Towneley's sale. . . . It is said that when the pictures were exhibited at Christie's before the sale, that the executors had refused an offer of £12,000 for this picture." The principal lots, taken in the order of sale, were as follows: David Roberts, Caerlaverock Castle, on the Dee, 1853, 310 guineas, and On the Grand Canal, Venice, 1854, 330 guineas; J. F. Herring, Senr., and H. Bright, The Return from Deer-stalking, 1852, 530 guineas; P. Nasmyth, a Woody Landscape, with figures, 1822, 580 guineas; and The Falls of Shirra, Inverary, 1820, 1,210 guineas; P. Delaroche, A Christian Martyr, engraved, 550 guineas; Ary Scheffer, Mary Magdalen, 1854, 620 guineas, and the Apostle St. John in Patmos, 1854, 580 guineas; Baron H. Leys, Antwerp during the Spanish

Occupation, 1857-65, 1,400 guineas; J. L. Gérôme, The Nile Boat, 1863, engraved, 1,500 guineas; Rosa Bonheur, Early Morning in Fontainebleau Forest, 1876, 17 x 26, 810 guineas, and a Highland Raid, 1860, engraved, 3,900 guineas; L. Gallait, A Roman Mother and Child, 300 guineas; W. J. Müller, The Dogana, Venice, 24 x 38, 1835, 640 guineas, and The Acropolis, Athens, in the artist's transitionary style, 39 x 64, 760 guineas; Sir E. Landseer, The Shepherd's Bible, the engraved picture exhibited at the Royal Academy 1849, 1,020 guineas—at the Farnworth sale, in 1874, this realized 1,400 guineas; F. Danby, the Vale of Tempe, 1842, 67 x 94, 210 guineas; Sir A. W. Callcott, the Rift in the Cloud, 29 x 24, 250 guineas, and the Gulf of Spezzia, 550 guineas; W. Holman Hunt, the Finding of our Saviour in the Temple, engraved, from the Manley Hall collection, 18 x 28, 1,200 guineas; five works of J. Linnell, the Edge of the Wood, 18 x 24, 1872, 550 guineas; Christ and the Woman of Samaria, 45 x 50, 1866, 570 guineas; Under the Hawthorn Tree, 39 x 53, 1853, 1,020 guineas; the Sheep Drove, 36 x 50, 1857, 1,850 guineas, and the Return of Ulysses, from the Royal Academy of 1849, 48 x 72, 1,400 guineas; J. Linnell and D. Cox, Peat Gatherers, a moorland landscape, 215 guineas; Sir J. E. Millais, A Dream of the Past: Sir Isumbras at the Ford, Royal Academy, 1857, 66 x 84, 1,300 guineas; C. Stanfield, Moonlight on the Coast of Holland, 1857, 31 x 47, 700 guineas; three works of D. G. Rossetti, including Venus Verticordia,

32 × 27, 550 guineas, and Pandora, signed, and dated 1871, painted for Mr. Graham, 51 × 31, 550 guineas; Sir David Wilkie, The School, the last work of this master, engraved, 41 × 63, 1,650 guineas; T. S. Cooper, Drovers halting on the Fells, 56 × 92, 1847, 480 guineas; Edward Burne-Jones, Fides, in tempera, 70 × 24, 440 guineas, and Sperantia, also in tempera, 70 × 24, 640 guineas; four works by J. M. W. Turner, An Italian Landscape, 34 × 46, 1,100 guineas; The Wreck Buoy, Royal Academy, 1849, 37 × 48, 1,000 guineas; Antwerp: Van Goyen going about to choose a subject, Royal Academy, 1833, 35 × 47, 6,500 guineas, (it is said that this picture was bought of Turner by Mr. Bicknell for £300; at the Bicknell sale, in 1863, it realized 2,510 guineas); and Mercury and Argus, Royal Academy, 1836, engraved by Willmore, 35 × 47, 3,600 guineas; Sir J. Reynolds, The Masters Gawler: John Bellenden and Henry Gawler, engraved by J. R. Smith, 2,300 guineas—at the E. Harrison sale, in 1873, this sold for 550 guineas; and T. Gainsborough, "The Sisters," portraits of the Misses Ramus, afterwards Lady Day and the Baroness de Noailles, Royal Academy, 1775, 48 × 39, 9,500 guineas—at Colonel Towneley's Sale in 1873 this beautiful work sold for 6,300 guineas.

The collection of pictures and drawings formed by the late Kaye Knowles, of Warrington Crescent, came under the hammer on May 14th, 157 lots realizing the total of £18,413. The principal pictures were: P. Graham, Driving Home the

Herd, 17 × 26, 320 guineas; H. W. B. Davis, A Summer Afternoon, 1873, 500 guineas, and The Panic, 1872, 700 guineas; J. MacWhirter, the Land of the Mountain and Flood, 52 × 84, 360 guineas; L. Alma Tadema, a Bacchante, engraved by Blanchard, 10 × 8, 550 guineas; E. Nicoll, Looking Out for a Safe Investment, engraved by Simmons, 620 guineas; Sir John Millais, "Over the Hills and Far Away," 5,000 guineas; two drawings by J. L. E. Meissonier, "Le Sommeil," 5¾ × 4¼, 450 guineas, and The Smoker, 13½ × 9½, 500 guineas; Rosa Bonheur, Interior of a Farm Stable, 1873, 16 × 25, 460 guineas; and Munkacsy, the Hero of the Village, 62 × 89, 920 guineas. On the following Saturday (May 21st), the collection of pictures and water-colour drawings of the late William Leech realized a total of £23,431, and included a number of important water colours by Turner, Walker and others, notably D. Cox, Lancaster, 1842, 810 guineas, and The Meeting of the Waters, 305 guineas; P. de Wint, View on the Severn, near Bridgenorth, 370 guineas; Copley Fielding, View of Seaford and Newhaven Harbour, 1849, 310 guineas; the following six examples of Turner: Porch of Chartres Cathedral, 420 guineas; Cowes, 520 guineas; Dover, from the sea, 810 guineas; Virginia Water, 450 guineas; Snowdon, after-glow and moon rising, 620 guineas, and Loch Ard, Ben Lomond in the distance, 430 guineas; and five charming examples of F. Walker, The Wayfarers, 700 guineas; Spring, 2,000 guineas; Summer, 500 guineas; Autumn, 1,000 guineas, and

Fisherman and Gillie, Glen Spaen, 720 guineas. Among the more important of the modern pictures of Mr. Charles Wells, sold on June 4th (and realizing a total of £12,058), the following were the more important: T. Creswick, Mill on the Tees, 1841, 750 guineas; J. Linnell, Driving Home the Flock, 720 guineas; W. J. Müller, Tivoli, 1876, 520 guineas; Vicat Cole, Cornfield at Abingdon, 1874, 620 guineas; P. Graham, The Rockbound Shore, 1884, 450 guineas; E. Long, St. Anthony's Day, Rome, 410 guineas; J. MacWhirter, Dewy Morn, Capel Curig, 600 guineas; L. J. Pott, Before Naseby, Check to the King, 470 guineas; and Briton Rivière, "Discretion the Better Part of Valour," 456 guineas.

The last great sale of 1887 comprised pictures, old French and Italian decorative furniture, porcelain, and a collection of miniatures, formerly the property of the late Right Hon. William Earl of Lonsdale. The sale was held on Monday, June 13th, and five following days, the total of the 954 lots amounting to £59,612. The best of the pictures were: Sir Joshua Reynolds, The Laughing Girl, engraved, 30 × 25, 240 guineas; P. Potter, a Landscape, with a cow lying down under a tree, with two other cows, other animals, and a church in the distance, signed, and dated 1648, 9 × 11, 310 guineas; Drouais, the Guitar Player, signed, and dated 1765, 28 × 24, 700 guineas; J. B. Pater, The Morning Bath: an interior, with eight figures, 17 × 14, 285 guineas; and The Toilet, 17 × 14, 345 guineas; Nattier, Portrait of Madame Vic-

toire, daughter of Louis XV., in lilac silk and lace dress with scarf, 31 × 25, 390 guineas; J. L. Tocqué, Portrait of Madame Salle, seated, holding a book and bonbonnière, signed, and dated, 1774, 31 × 25, 830 guineas; the following works by F. Boucher, The Triumph over Amphitrite, 98 × 100, 600 guineas; The Flower Gatherers, 40 × 31, 1,000 guineas; and a Portrait of Madame de Pompadour, in blue silk dress decorated with pink ribbons and garlands of roses, seated at a writing-table, holding a book in her right hand, signed, and dated 1755, 78 × 62, from the collection of the Vicomte de Cyprierre, 9,900 guineas; T. Gainsborough, Horses drinking at a spring, 48 × 39, 1,620 guineas—this fine picture was formerly in the collections of Sir John Leicester and J. L. Parker, from whom it was purchased by William, Earl of Lonsdale; P. Pannini, a View of the exterior of St. Peter's at Rome, with a state procession of foreign ambassadors, 800 guineas; and the companion work, Interior of St. Peter's, with numerous figures, both 60 × 76, 1,100 guineas; Roux, Portrait of Charlotte Dumarez, actrice de la Comedie Italienne, in blue velvet dress and crimson scarf, seated on a sofa, 39 × 40, exhibited at Burlington House in 1876, 2,000 guineas. Dr. Braxton Hicks's fine collection of Wedgwood realized £3,330 on May 11th; the porcelain and decorative objects of the late Mrs. Malcolm Orme, sold in the same month, brought a total of £10,384.

Neither the first nor the second great sale of 1888 consisted of pictures, the earlier of the two

(March 6th and eight subsequent days) being the library of the Earl of Aylesford, which realized £10,573; and on March 20th-21st the majolica of Lord Hastings came up for sale and produced a total of 14,459 for 305 lots. The first important picture sale of the season took place on March 24th, when the collections of the late Frederick Fish, of Brook House, Whitton, Ipswich, and Mr. H. L. Puxley, of Dunboy Castle, co. Cork, came under the hammer. Mr. Fish's property included J. Constable, The Mill Stream, Willie Lott's cottage, engraved, 330 guineas; E. W. Cook, Scheveningen Beach, 1852, from the Charles Skipper collection, 210 guineas; T. Creswick, View near Barnard Castle, 335 guineas; J. Crome, On the Yare, 220 guineas; and A Woody landscape, 230 guineas; T. Gainsborough, Landscape with cottage, peasants, and animals, oval, 300 guineas; P. Graham, Cross Roads, twilight clearing up, 520 guineas; J. C. Hook, Milk for the Schooner, also from the Skipper collection, 530 guineas; R. Ladbrooke, Woody landscape with gipsies, 200 guineas; and A river scene, 310 guineas; J. Linnell, Going to the Homestead, 1829, 460 guineas; three examples of G. Morland, The Keeper's Cottage, 330 guineas; The Postboy's Return, the engraved picture from the Levy collection, 710 guineas; and The Tea Garden, also engraved, 450 guineas — the last named was exhibited at Burlington House in 1886, and The Postboy at the same place in 1875; W. J. Müller, Little Waders, from the Skipper collection, 500 guineas; P. Nasmyth, Woody landscape,

with donkey, 1824, 390 guineas; and a Rustic scene, with farm buildings and two peasants with a dog, 1828, 610 guineas; G. Vincent, Greenwich Hospital, 1827, 740 guineas. The picture sale of April 21st included the collection of the late C. Waring, the late W. A. Turner, and properties from other sources. Mr. Waring's included A. Elmore, Religious Controversy, Louis XIV., 1,000 guineas; Fortuny, La Espada, 610 guineas; four examples of Munkacsy, Christ before Pilate, the original study for the large picture, 35 × 51, 900 guineas; Portrait of a Lady, 24 × 20, 255 guineas; Flowers and Still Life, 40 × 54, 200 guineas; and a Landscape, 40 × 54, 1881, 260 guineas; Tissot, Les Adieux, 220 guineas; and four examples of C. Troyon, The Ferry, 2,500 guineas; Milking Time, 490 guineas; Harrowing, 1,330 guineas; and The Watering Place, 560 guineas—all of which measured from 36 × 50 to 24 × 38.

The great sale of the season was held on May 5th, and comprised the collection of modern pictures from Marton Hall, Middlesborough, formed by the late H. W. F. Bolckow, M.P. The 70 lots realized the handsome total of £66,567. Mr. Bolckow, who was born in 1806, and died in 1878, was an ironmaster. In 1853 he became the first mayor of Middlesborough, which place he represented, as a Liberal, in the House of Commons from 1868 to 1878. The 25 pictures of the continental schools with which the sale commenced, included the following: H. Merle, The Holy Family, 14 × 17, 310 guineas; and Hagar and

Ishmael, 65 × 38, 1872, 290 guineas; L. Knaus, A Cup of Coffee, 26 × 18, 1874, 780 guineas; E. Verboeckhoven, Sheep in a Flemish Stable, 27 × 40, 300 guineas; and a Group of Sheep under the trees, 41 × 66, 360 guineas; four works by E. Frère, The Reprimand, 16 × 13, 1865, 210 guineas; Winter: gathering faggots, 18 × 15, 1867, 305 guineas—these two pictures were exhibited at Leeds in 1868; A Children's Party, 13 × 16, 1864, 270 guineas; and The Girls' School, 36 × 28, 1868, 500 guineas; L. Gallait, Art and Liberty, 44 × 32, 1865, 450 guineas; W. Bouguereau, A Day Dream, 39 × 31, 1859, 370 guineas; Henriette Browne, A Jewish School at Cairo, 22 × 17, 660 guineas; J. L. Gérôme, Eastern Women, 18 × 13, 420 guineas; and Prayer in the East, 20 × 32, 710 guineas; C. Troyon, The Water Cart, 21 × 27, 1856, 2,000 guineas—the artist is said to have received £40 for this charming work; J. L. E. Meissonier, "Refreshment," a traveller holding his white horse at an inn door, 9 × 7, 1865, 1,970 guineas; three examples of the work of Rosa Bonheur, Return from Pasture, a scene in the Pyrenées, 32 × 51, 1862, from the Gillott collection, 2,050 guineas; Deer crossing the summit of the long rocks in the forest of Fontainebleau, 54 × 126, 1865, exhibited at Leeds in 1868, and engraved by C. G. Lewis, 1,740 guineas; and Denizens of the Highlands, a group of rough, wild cattle, with stormy sky above the mountains, 37 × 39, 1857, from the Manley Hall collection, 5,550 guineas; A. Schreyer, "Abandoned," 51 × 98, 600 guineas

(Manchester Fine Art Gallery); and Josef Israels, Waiting for the Herring Boats, 35 × 71, 600 guineas.

English School:—R. Ansdell, The Rescue, 30 × 54, 1866, 460 guineas; with A Highland Lot for Sale, Isle of Skye, Royal Academy, 490 guineas; P. H. Calderon, an Incident of the War in La Vendée, R. A. 1862, 33 × 43, 770 guineas; W. Collins, The Skittle-Players, R. A. 1832, 34 × 44, from the Manley Hall collection, 1,510 guineas; four works by E. A. Cooke, A View on the Scheldt, 23 × 34, 1867, 320 guineas; Church of S. Maria Della Salute, Venice, 31 × 26, 710 guineas; The Piazzetta, Venice, with the Biblioteca, San Teodoro Column, part of San Marco and Palazzo Ducale, 31 × 26, 600 guineas; the Piazzetta, Venice, with the Campanile, part of the Palazzo Ducale and Biblioteca, Lion Column, etc., 31 × 26, 600 guineas; T. S. Cooper, Cattle and Sheep, 43 × 57, 1844, 410 guineas; and A Summer's Day, Kent, 48 × 72, 1863, 365 guineas; a pair painted by David Cox, in 1852, Counting the Flock, 23 × 33, from the Albert Levy collection (2,300 guineas), 1,980 guineas; and Driving home the Flock, 23 × 32, from the Manley Hall collection, 1,300 guineas; T. Creswick, Old England, Royal Academy, 1847, 58 × 90, 1,000 guineas; A. L. Egg, Pepys' Introduction to Nell Gwynne, Royal Academy, 1851, 34 × 44, 400 guineas; T. Faed, The Silken Gown, 37 × 30, 1,350 guineas; and "Baith Faither and Mither," the engraved picture, 26 × 35, 1,350 guineas; W. P. Frith, Mr. Honeywood introducing

the Bailiffs to Miss Richland as his friends, 28 × 41, 440 guineas; F. Goodall, Rebecca at the Well, 60 × 41, 770 guineas; and The Subsiding of the Nile, 60 × 120, Royal Academy 1873, 1,450 guineas; three important works by Sir. E. Landseer, all engraved by Thomas Landseer: Intruding Puppies, 1821, 28 × 35, 1,000 guineas; Braemar, Royal Academy, 1857, 107 × 99, 4,950 guineas; at the E. L. Betts sale, in 1868, this work realized 4,000 guineas; and Taking a Buck, from the Manley Hall collection, 1,950 guineas; J. Linnell, Noon-day Rest, reapers in the cornfield, 26 × 39, 1857, 1,710 guineas; D. Maclise, The Eve of St. Agnes, 50 × 40, 390 guineas; Sir J. E. Millais, The Love of James I., of Scotland, Royal Academy, 1859, from the Manley Hall collection, 42 × 22, 450 guineas; The North-west Passage, Royal Academy, 1874, 70 × 88, 4,000 guineas; G. Morland, the Horse-Fair, 28 × 36, 410 guineas; and Robbing the Orchard, 28 × 36, 760 guineas; three examples of W. J. Müller, Prayer in the Desert, 1833, 15 × 27, 350 guineas; Ancient Tombs and Dwellings in Lycia, Asia Minor, 1844, from the Manley Hall collection, 40 × 77, 3,750 guineas; and the Bay of Naples, 1839, 37 × 65, 900 guineas; P. Nasmyth, Meeting of the Avon and the Severn, 1826, 28 × 37, 1,500 guineas; E. Nicol, Both Puzzled: "But, sir, if 'wanst' nought be nothin', then twice nought must be somethin,' for its double what 'wanst' nought is" (W. Carleton, "Hedge School"), the picture engraved by W. H. Simmons and exhibited at the Royal Academy,

1866, 38 x 29, 670 guineas; J. Phillip, A Castanette Player of Seville, 25 x 17, from the Gillott collection (700 guineas), 215 guineas; and a view in the Garden of the Alcazar at Seville, 21 x 16, 370 guineas; P. F. Poole, the Song of the Troubadour, from the Royal Academy, 1854, and the Manley Hall collection, 1,490 guineas; C. Stanfield, La Chasse Marée, English Channel, a fine early work of this artist, exhibited at the Royal Academy, 1838, and from the Manley Hall collection, 1,750 guineas; J. M. W. Turner, Old London Bridge, view taken from Billingsgate Market, looking across to the Surrey side of the bridge, numerous figures and fishing boats in the foreground at the steps of the quay, 39 x 50, 2,800 guineas—at the J. Heugh sale, in 1874, this realized 3,100 guineas; and two examples of T. Webster, The Grandmother, 18 x 24, 210 guineas; and Fruits of Intemperance, 30 x 42, from the Manley Hall collection, 520 guineas.

On the following Saturday (May 12th), the collection of pictures from Gatton Park, formed early in the present century by the late Right Hon. Frederick John Lord Monson, was sold by order of the Viscount Oxenbridge. There were in all twenty-one lots which realized a total of £11,439. The principal pictures were:—J. Wynants, a View over a flat country bounded by hills, a château in the mid distance, figures, signed and dated, 1659, 20 x 24, 320 guineas; Nicholas Maas, The Card Players, 49 x 41, 1,310 guineas (now in the National Gallery); Leonardo da Vinci, "La Vierge

au bas Relief," 35 × 27, the picture engraved by Forster, originally at Mantua and brought to England by Mr. Crawley of Luton, Bedfordshire, and subsequently the property of Mrs. Winsdale; this well-known work is described by Lanzi, Kugler and Waagen (who states that Lord Monson bought it of Woodburn for £4,000); it was exhibited at Burlington House in 1886, and now realized 2,400 guineas—it is said that a few years ago this picture was offered to the Berlin Museum for 12,000 guineas; W. Dobson, Portrait of Endymion Porter holding a fowling-piece, attended by a page, 58 × 48, from the Walsh Porter collection, 400 guineas (National Gallery); two works by Sir Joshua Reynolds, a beautiful Portrait of Mrs. Payne Gallwey and son, Royal Academy, 1779, and engraved by J. R. Smith, S. W. Reynolds and S. Cousins, 30 × 25, 4,100 guineas; and Portrait of Frances, Countess of Essex, daughter of Sir Charles Hanbury Williams, painted in 1755, 29 × 24, 285 guineas; and Sir Thomas Lawrence, whole length Portrait of the Countess of Dysart, 99 × 61, 550 guineas.

The first Saturday picture sale in June (2nd) comprised the collections of the late Thomas Walker, of Berkswell Hall, Warwick, the late Henry Wilson, and others. The more notable of the Walker pictures were: W. Collins, Barmouth Sands, from the Gillott collection, 1,000 guineas; D. Cox, Collecting the Flock, 1848, 36 × 58, 2,250 guineas (bought in), and the set of pictures representing the Four Seasons, painted for the late

Edwin Bullock, and purchased at his sale, 900 guineas; Sir E. Landseer, The Hunted Stag, 1859, 42 × 112, 2,850 guineas; J. Linnell, Hampstead Heath, 1850, from the Gillott collection, 1,510 guineas; a pair by W. J. Müller, The Bay of Naples, 1839, from the Gillott collection, 1,500 guineas; and Salmon Traps, on the Lleddr, 74 × 53, 1842, 1,500 guineas, P. Nasmyth, View in Hampshire, 1,010 guineas; C. Stanfield, the Bay of Baiæ, from Lake Avernus, 60 × 49, 500 guineas; W. P. Frith, Dolly Varden, from Charles Dickens's collection, 740 guineas; Heywood Hardy, Ulysses ploughing the seashore, 900 guineas; E. Long, Australia, 800 guineas, and Bethlehem, 950 guineas; Rosa Bonheur, Spanish Muleteers crossing the Pyrenees, 45 × 78, 1857, 3,600 guineas, and Brittany Shepherds, 1854, from the Bullock collection, engraved by Lewis, and from the Knowles collection, 1,000 guineas.

The three days' sale of the porcelain, plate, pictures and other objects of art, the property of the Marquis of Exeter, and removed from Burghley House, June 7th, 8th and 9th, produced £30,060, to which total the thirty-nine pictures contributed £9,224. The more notable were:—A. Kauffmann, Portrait of Miss Harrod, afterwards Mrs. Bates, a celebrated singer, seated in a landscape holding a lyre and a roll of music, 56 × 47, 378 guineas; Claude de Jongh, View of Old London Bridge, signed and dated, 1639, 20 × 66, 500 guineas; M. Hobbema, The Ford, a party of five peasants in a waggon drawn by two horses,

advancing towards the spectator through a ford, other figures and a church in the distance, signed and dated, 1662, 25 × 32, 320 guineas; Velasquez, an Advocate, in black academic gown, with white collar and cuffs, holding a manuscript, 28 × 22, 350 guineas; Jan Van Eyck, the Virgin, in a blue dress edged with ermine and long crimson robe, holding the Infant Saviour in her arms, an Abbot presented by St. Margaret in a crimson dress, with green robe, 8 × 6, 2,500 guineas—an old inscription in Dutch on the back states that this picture was painted in the year 1426, for the church of St. Martin at Ypres; A. Dürer, The Virgin in a blue and crimson robe, with the Infant Saviour in her arms holding an apple, four infant angels on the right and two others on the left playing musical instruments, landscape background with a Gothic palace, etc., 12 × 8, 200 guineas; Hugo Van der Goes, a Grand Altarpiece with the consecration of St. Augustine in the centre, and scenes from his life on either side, said to have been painted in 1445, 53 × 58, 300 guineas; P. Veronese, a Venetian Gentleman in armour, covered with embroidered velvet, in white ruff, and cuffs and cap, holding his gloves in his left hand, 44 × 37, 520 guineas; Bronzino, Portrait of Don Garcia de Medicis, in white Damask dress, with ruff and hose, and crimson embroidered surcoat, holding a bunch of flowers in his right hand, 27 × 21, 900 guineas; and Bonifaccio, The Repose of the Holy Family, the Infant Saviour embracing St. John, attended by St. Elizabeth and St. Catherine, 45 × 66, 530 guineas.

The sale of the collection of drawings and pictures of Mr. W. Lee of Downside, Leatherhead, June 22nd (total £9,866), included some good things, notably L. Alma Tadema, The First Course, 740 guineas; J. McWhirter, Valley by the Sea, 1879, 350 guineas; Sir J. E. Millais, St. Martin's Summer, 840 guineas; F. Guardi, entrance to the Grand Canal, Venice, 390 guineas; Rosa Bonheur, Stag, Fontainebleau, 24 × 20, 1879, 840 guineas, etc. The last great sale of the season comprised the splendid collection of arms and armour of the Earl of Londesborough, which brought a total of £25,153, and included a very rare pig-faced bascinet, £425; a breast-plate of steel repousée work, damascened with gold, 500 guineas; a pair of steel gauntlets, with captives and trophies at the sides, £677; a mentonnière, engraved with scrolls and borders richly gilt, £651; and a cap-à-pie suit of armour, engraved with semicircles, lions' heads, etc., originally gilt, 1,000 guineas. This sale also included an ivory hunting horn, carved with the legend of St. Hubert, from the Debruge collection, £1,071; and the ivory chairs and sofa presented by Tippoo Sahib to Warren Hastings, 1,000 guineas.

The art sales of 1889 were considerably below the average. The first of any note comprised the water-colour drawings of the late Mrs. Sara Austen, of Montague Place, Russell Square, was sold on April 11th. Many of these drawings were painted for the late owner's husband, or were purchased at the various water-colour exhibitions. The 206 lots

realized a total of £11,452 14*s.*, and this represents perhaps one of the best investments ever made in drawings. For instance, three Coxes, which originally cost 28 guineas, fetched 475 guineas; three de Wints, purchased for about £25, realized 347 guineas; four Copley Fieldings advanced in cash value from 143 guineas to over £2,500; five Prouts, acquired by Mr. Austen for the sum of 105 guineas, advanced to 2,047 guineas; and three Turners, the original price of which was 81½ guineas, realized a total of 915 guineas. The more important lots in this truly remarkable sale were the following: D. Cox, Haddon Hall, going out hawking, 18 × 24, 210 guineas; and Crossing Lancaster Sands, 8 × 11, sunset, 1836, 230 guineas; P. de Wint, View near Keswick, 12½ × 18½, 260 guineas; four examples of C. Fielding, the Fairy Lake, 40 × 30, 860 guineas; View from Bow Hill, Isle of Wight in the distance, 17 × 24, 640 guineas; Harlech Castle, 17 × 24, 550 guineas; and Morning, 7 × 23, exhibited at the Paris Exhibition, 1855, 200 guineas; several important examples of S. Prout, Wurtzburg Market and Cathedral, 29 × 45, 780 guineas; Augsburg Street and Golden Hall, 26 × 19, 588 guineas; the Cathedral, Rouen, the Butter Tower, 20 × 19, 413 guineas; and the Ducal Palace, Venice, engraved in the "Landscape Annual," 1830, 200 guineas; C. Stanfield, Lago Maggiore, 11 × 18, 360 guineas; and Ghent, engraved in Heath's "Picturesque Annual," 1833, 200 guineas; J. M. W. Turner, The Castle of St. Angelo, 5½ × 8½, engraved in Hakewill's "Italy,"

400 guineas; L'Ariccia, $5\frac{1}{2} \times 8\frac{1}{2}$, engraved in the same work, 310 guineas; and a View off Holy Island, $6\frac{1}{4} \times 9\frac{1}{2}$, 205 guineas.

The modern pictures and drawings of the late Felix Vigne, of Pembridge Place, Hyde Park, were sold on April 13th; those of the late Colonel W. J. Houldsworth, of Halifax, the late R. Peacock, M.P., of Gorton Hall, Lancashire, and others on May 4th; and those of the late C. B. Courtney, T. Robinson and others, on May 11th. The Houldsworth property included H. B. W. Davis, A Breezy Scene on the French coast, 1882, 26 × 47, 430 guineas; F. Goodall, Sarah and Isaac, 340 guineas; P. Graham, A Sunny Day, 1881, 800 guineas; J. C. Hook, Kelp Burners in the Shetlands, 1,020 guineas; and Market Morning, 390 guineas; and J. M. W. Turner, a drawing of Criccieth Castle, 300 guineas. The Peacock property included Sir E. Landseer, Alpine Mastiffs, 1820, from the Jesse Watts Russel collection, 1,850 guineas. The extensive collection of water-colour drawings of the late William Quilter came up for sale on May 18th, and produced a total of £21,801. Many of these drawings were, as we have already pointed out, bought in at the three days' sale in April, 1875, and to the account of the earlier sale the reader is referred for particulars.

The modern pictures of the late Henry Hill, sold on May 25th, brought a total of £13,426, and included an exceptionally long series of the works of Frank Holl, notably Leaving Home, 28 × 41, 530 guineas; The Firstborn, 42 × 60,

290 guineas; Deserted, 44 × 66, 340 guineas; The Wide, Wide World, 29 × 24, 1873, 315 guineas; Newgate, 27 × 37, 1878, 370 guineas; The Seamstresses, 18 × 25, 285 guineas; Going Home, a sketch, 1877, 255 guineas; "The Lord gave and the Lord hath taken away," sketch, 200 guineas; and A Deserter, sketch, 1874, 400 guineas. There were also G. Mason, Blackberry Gatherers, 1870, 29 × 22, 1,410 guineas; F. Walker, The Right of Way, 30 × 44, 950 guineas; J. C. Hook, Friends in Rough Weather, 1877, 30 × 51, 480 guineas; P. R. Morris, "The Sons of the Brave," 1879, 105 × 73, £750; W. Q. Orchardson, Hamlet and the King, 320 guineas; J. M. Strudwick, Isabella, 360 guineas; and Love's Music, 300 guineas.

The great picture sale of the season comprised the seventeen ancient and modern pictures, of the highest importance, until recently forming part of the celebrated Secrétan collection. This small selection, which produced the handsome total of £27,825, was as follows: J. B. Pater, A pair of Camp Scenes, each with numerous figures, 6½ × 8¾, 710 guineas; and a pair of Fêtes Champêtre, each with numerous figures in gardens, 21¾ × 25¼, 800 guineas; M. Hobbema, View of a Watermill and adjoining cottages, situated in a well-wooded country, a man angling, and other figures, signed, 23 × 33, from the Hamilton Palace collection, 3,300 guineas; and a Landscape, representing a richly-wooded country, with a high road on the left, leading obliquely into the distance, with several figures by Adrian Van de Velde, signed, 38 × 50, from the Holderness,

Charles Hanbury Tracy and San Donato Palace collections (at the last of which it realized 8,000 guineas), 5,200 guineas; Isaac Ostade, the Cabaret, a party of peasants assembled outside an inn door under a pine tree, signed, and dated 1646, 26 × 23, from the San Donato Palace sale of 1880, engraved by Gaujean, 1,500 guineas; Adrian Van de Velde, Milking-Time, a female peasant in blue dress with yellow sleeves, carrying a milkpail, and driving a red-and-white cow, 5¼ × 6¾, 270 guineas; P. Veronese, The Capture of a Town, an officer on a white charger surrounded by his staff, a woman, with a child in her arms, pleading, and another attending the dead, a church and town in flames, signed, 17 × 24, 390 guineas; and Unloading a Vessel, with numerous figures, 15 × 19, signed, 460 guineas; P. Perugino, The Madonna, in crimson dress and blue mantle, her hands clasped in prayer, 21 × 18, from the Princess of Sagan collection, 330 guineas (H. Quilter); A Décamps, A Courtyard, an Eastern scene, with four children in the foreground, two others beyond, 1838, from the Naryshkine collection, 2,040 guineas; E. Delacroix, Christopher Columbus at the Monastery, a composition of seven figures, 1838, 34 × 45, from the Edouard André collection, 1,150 guineas; and The Giaour, 1856, 25 × 32, from the Baron Beurnonville collection, 1,250 guineas; J. F. Millet, "Le Vanneur" (the Winnower), a peasant in a barn, winnowing corn, signed, 22 × 30, 3,400 guineas; C. Troyon, Le Garde Chasse, a keeper in blue blouse and black hat, with gun and

four hounds, at the edge of a wold, 1854, 35 × 28, 2,800 guineas; and The Heights of Suresnes, a herd of cows going to the farm in the foreground, followed by a peasant driving two horses, 1856, 34 × 51, 2,900 guineas—the last three are from the Crabbe collection.

The picture sales of 1890 were both numerous and important, being especially rich in fine works of the great masters of the early English school. An interesting sale was that of the late William Carver, of Kersal, Manchester, which took place on March 22nd, and included four drawings and thirteen pictures by G. F. Watts—one of the largest collections formed by one collector of this artist's works, and recalling the Rickard sale of 1887. The pictures were: The Red Cross Knight and Una, 33 × 60, 1,650 guineas; Love and Death, 1875, 60 × 29, 1,320 guineas; The Rider on the White Horse, 60 × 48, 1,450 guineas; The Rider on the Red Horse, 225 guineas; The Rider on the Black Horse, 370 guineas; Death on the Pale Horse, 225 guineas; Hope, 460 guineas; Cupid, 190 guineas—the last five measure about 26 × 20; The Penitent, 39 × 29, 400 guineas; The Dove that Returneth no More, 68 × 27, 470 guineas; Mount Ararat, 56 × 28, 316 guineas; Rain Passing Away, 42 × 18, 120 guineas; and The Rainbow, 84 × 45, 510 guineas. A few of these were understood to be bought in.

The first Saturday sale of the first importance—April 26th—comprised the pictures of the late J. C. Harter, of The Cedars, Leamington, and

property from other sources, notably: Sir E. Landseer, Uncle Tom and his Wife for Sale, 1857, 27 × 35, engraved by Mottram, 1,230 guineas; W. Müller, Felucca leaving the port of Rhodes, 1843, 15 × 22, 450 guineas; W. Mulready, Landscape with peasants and horses, 1819, 300 guineas; L. Alma Tadema, The Studio, 1867, 460 guineas; Sir J. E. Millais, Asleep, 34 × 28, engraved by Barlow, 1,400 guineas; G. Barret, Classical river scene, 160 guineas, and a View in the Weald of Kent, 150 guineas. The modern pictures of C. Neck, sold May 3rd, included a long series of works chiefly measuring about 28 × 39, by the elder Linnell, of which the most important were: Landscape, with sheep, 305 guineas; Pons Asinorum, 900 guineas; the Barley Harvest, 1,150 guineas; the Happy Valley, 940 guineas; A Stormy Sunset, 870 guineas; A Sultry Day, 700 guineas; Sunrise, 720 guineas; The Fisherman, 700 guineas; Woods and Forests, 1,900 guineas; and Pointing the Way, 1,140 guineas; four works by J. C. Hook: The Nearest Way to School, 1881, 1,350 guineas; Cornish Mermaids, 35 × 55, 1,350 guineas; the Cowherd's Mischief, 600 guineas, and 'Tis an ill Wind, etc., Paris Exhibition, 1889, 2,450 guineas; Colin Hunter, Daybreak, digging for bait, 1882, 325 guineas; W. Q. Orchardson, A Morning Call, 32 × 25, 450 guineas; and In the Trifolium, 300 guineas; John Pettie, Dost know this Waterfly? 400 guineas, and Eugene Aram, 620 guineas. There were also sold on the same day, but from another property: Vicat Cole,

Sinodun Hill, 700 guineas; F. Dicksee, Too Late, 940 guineas; E. Long, The Easter Vigil, 800 guineas, and a Scene in the Welsh Mountains, 420 guineas; B. Rivière, After Naseby, 700 guineas; and Stuart Wortley, The Big Pack, 320 guineas.

But quite the most important event of the year 1890 was the dispersal of the celebrated collection of ancient and modern pictures, formed many years ago by the distinguished patron of art, William Wells, of Redleaf, Kent. The sale of the collection was in consequence of the death of William Wells, of Holme Wood, Peterborough, for which place he sat in the House of Commons from 1868 to 1874. We have already alluded to the founder of this collection, and to the various sales to which his name is attached. That now under notice was held on Saturday, May 10th, and the following Monday, 238 lots realizing £78,312; whilst the valuable collection of Oriental porcelain and objects of art, sold on Tuesday and Wednesday, May 13th-14th, brought £12,812. The more important of the pictures were as follows: Sir A. W. Callcott, View in Holland, a market, figures in the foreground, 25 × 38, 280 guineas; W. Collins, Hop-pickers, 1835, 20 × 26, 340 guineas; T. Creswick, At Killarney, 22 × 31, 200 guineas; W. Etty, A Bacchante, 38 × 29, 425 guineas; T. Gainsborough, woody Landscape, with three cows on the bank of a stream, 14 × 12, 360 guineas; Sir F. Grant, Portrait of Sir E. Landseer—the dog by Landseer—exhibited at the Royal Academy, 1855, 120

guineas. The thirty-one pictures by Landseer, included: Dead Pheasant, 350 guineas; Death of the Woodcock, 640 guineas, both measuring 19 x 26, and painted in 1823; Heads of Sheep and Cattle, 19 x 23, 1828, 570 guineas; Roe's head and Ptarmigan, 9 x 12, exhibited at the British Institution, 1830, as "Ptarmigan and Roebuck," 400 guineas—the foregoing have not been engraved; Trim: "the old dog looks like a picture," 18 x 24, engraved by J. Webb for the *New Sporting Magazine*, and inscribed, "To W. Wells, Esq., with the author's respects. Painted by E. Landseer, in two hours and a half, Redleaf, August, 1831," 750 guineas; A Highland Interior, 28 x 34, Royal Academy, 1831, engraved by Finden and Ryall, 2,300 guineas; Grouse, 19 x 26, exhibited at the Royal Institution, 1833, 1,060 guineas; Ptarmigan, similar in size, exhibited at the same time, and neither engraved, 600 guineas; Pointer, 17 x 24, 1833, engraved by T. Landseer, 850 guineas; Black Cock and Grey Hen, 19 x 26, exhibited at the British Institution, 1833, 1,200 guineas; Snipe and Woodcock, 19 x 26, 1833, 1,150 guineas; Partridges, 19 x 26, 1833, 1,400 guineas; Dead Wild Duck, 20 x 26, 1833, 550 guineas; Black Highland Ox, "Sketch painted in one morning, at Dunrobin Castle, by E. L., 1834," 330 guineas—the last five have not been engraved; The Reaper, 24 x 18, exhibited at the British Institution, 1836, as the "Highland Harvest Girl," engraved by H. T. Ryall in 1834, and again by him in a large style, 1846, 400 guineas; the

Shepherd's Grave, 1837, 12 × 14, engraved by B. P. Gibbon, 1,200 guineas; the Woodcutter, 1837, 19 × 24, 2,200 guineas; The Hawk, and the Peregrine Falcon, the companion, both measuring 24 × 16, and exhibited at the Royal Academy, 1837, together £1,000—the last three engraved by C. G. Lewis; the Honeymoon, exhibited at the British Institution, 1838, as "Roebucks," 24 × 30, 3,850 guineas; Deerhound and Mastiff, exhibited at the British Institution, 1838, as "The Two Dogs," 45 × 48, 1,400 guineas—the last two not engraved; "None but the Brave deserve the Fair," Royal Academy, 1838, 27 × 35, engraved by T. Landseer, 4,400 guineas; Hare and Stoat, British Institution, 1838, exhibited at the Manchester Art Treasures Exhibition, 1857, as "A Hare and Weasel," 21 × 27, not engraved, 610 guineas; Dairymaid and Alderney Cow, British Institution, 1839, engraved by Ryall, 24 × 18, 630 guineas; Otter and Salmon, Royal Academy, 1842, engraved by Jackson, 22 × 34, 1,300 guineas; Not Caught Yet, exhibited at the British Institution, 1843, as "Not so Easily Caught," engraved by T. Landseer, 22 × 34, 3,000 guineas; A Terrier and dead wild Ducks, painted about 1845, not engraved, 18 × 32, 2,600 guineas; Spaniel and Pheasant, exhibited at the British Institution in 1845, 26 × 18, 1,500 guineas; Retriever and Woodcock, exhibited at the British Institution, 1845, 26 × 18, 2,100 guineas, and Browsing: stag and hinds feeding, with portraits of Sir E. Landseer, and W. Wells, Esq., M.P., a crayon drawing executed in 1857, 91 × 108,

2,000 guineas—the last three engraved by T. Landseer.

Other pictures were:—F. R. Lee and Sir E. Landseer, A Wood Scene, with fallow deer, 1829, 27 x 36, 400 guineas; W. J. Müller, Rock Temples, 30 x 53, 250 guineas; W. Mulready, A Dog of Two Minds, 24 x 10, 1,160 guineas; Sir J. Reynolds, Meditation: the Hon. Mrs. Spencer, engraved by W. Ward and R. J. Lane, 1819, 34 x 41, 1,100 guineas; and Edwin, engraved by Hodges, 17 x 14, 300 guineas; J. M. W. Turner, Sheerness, with the sun rising through a fog, man-of-war at anchor and three fishermen in a boat, the whole beautifully lighted up, 41 x 59, from the Sir Thomas Baring sale, 7,100 guineas; a companion pair by T. Webster, "The Smile" and "The Frown," 12 x 24, engraved by C. W. Sharpe, 1,150 guineas; Sir D. Wilkie, Distraining for Rent, painted in 1813, bought of the artist by the Directors of the British Institution, engraved by Raimbach, and with autograph letters of Wilkie and Stanfield on the back, 33 x 50, 2,200 guineas; and two others by the same, The Jew's Harp, the first picture of Wilkie's that was engraved, 10 x 8, 425 guineas—painted in 1807 for Francis Annesley, Esq., M.P.; it next became the property of the Duke of Marlborough, and afterwards of Mr. Wells; and the Village Festival, 13 x 18, 1809, a finished sketch for the picture in the National Gallery, 1,800 guineas The foreign old masters included N. Berghem, "The Ford," a barren landscape, with a mass of rocks on the right, clothed with bushy trees, a shallow stream

across the front ground, with figures and cattle, 14 × 19, from the Braamcamp (1771) and Gwydyr (1829) collections, and described in Smith's "Catalogue," No. 34, 850 guineas; M. Hobbema, A View in Westphalia, representing a richly wooded country, with ruins and large clump of trees on the left, with hamlet, pond, and figures, Smith's Catalogue, No. 18, 24 × 33, 2,700 guineas; and a Woody Landscape, with a peasant and dog on a road in front, village church on the right, 25 × 34, 250 guineas; Rembrandt, A Young Lady styled "The Artist's Wife," in a dark-coloured dress relieved by an embroidered neckerchief and a gold chain, Smith's Catalogue, No. 576, 25 × 20, 1,610 guineas; J. Ruysdael, a Forest Scene, view of the skirts of a wood surrounded by a wide expanse of water, a clear and beautiful sky, diversified with masses of light fleecy clouds, 45 × 56, Smith's Catalogue, No. 313, 950 guineas, and the Ruins of a Fort, from Sir George Yonge's collection, Smith's catalogue, No. 215, 21 × 24, 350 guineas; D. Teniers, Interior of a kitchen, with a large oven in the centre, in front of which is a pile of culinary and other objects, Smith's Catalogue, 19 × 23, 240 guineas; A. Van de Velde, A Meadow, with three cows and two goats, Smith's Catalogue, No. 48, 13 × 17, 940 guineas; P. Wouverman, A View on the Coast, with numerous figures; Smith's Catalogue, No. 503, 21 × 32, 360 guineas; W. Van de Velde, a Sea View, represented under the appearance of a breeze and approaching rain, with ships and men-of-war, Smith's Catalogue, No.

76, 16 × 15, 1,150 guineas; Murillo, Head of a Bacchante, girl full face, laughing, crowned with yellow grapes, neck covered with a yellow neckerchief, 15 × 12, 1,300 guineas; and St. Mary Magdalen, at the entrance of a cavern, bare shoulders, on the ground at her right are a book, cross and skull, full length, from the Louis Philippe collection, 1853, 59 × 41, 340 guineas.

The Wells sale was followed on the next Saturday (May 17th), by the dispersal of the pictures and drawings, which shows a total of £13,867, of the late Frederick William Cosens, of Melbury Road, and The Shelleys, Lewes. The more remarkable of the pictures were—E. W. Cooke, The Thames off Millwall, 1857, 19 × 31, 330 guineas; D. Maclise, Banqueting Scene in "Macbeth," Royal Academy, 1840, 72 × 120, 300 guineas; three examples of J. Phillip, La Alameda, 1862, 24 × 20, 280 guineas; Doubtful Fortune, Royal Academy, 1861, 560 guineas; and Presbyterian Catechizing, Royal Academy, 1847, 380 guineas; two by C. Stanfield, Naples, 1846, 18 × 30, 560 guineas; and Dort, 1847, 520 guineas; L. Alma Tadema, Confidences, 1869, engraved, 22 × 15, 430 guineas; T. Faed, From Dawn to Sunset, 30 × 40, engraved by Cousins, 700 guineas; a Pair by W. P. Frith, Coming of Age in the Olden Time, 360 guineas; and The Railway Station, 300 guineas; Sir F. Leighton, Dante in Exile, Royal Academy, 1864, 60 × 100, 580 guineas; Sir J. E. Millais, Trust Me, 1862, 210 guineas; and M. Stone, On the road from Waterloo to Paris, 400 guineas. The

pictures of the late W. Webster, of Wyberton House, Lee, sold May 31st (total £7,015), included a few interesting works, notably:—A. Soloman, Brunnetta and Phyllis, *Spectator*, No. 80, Royal Academy, 1853, 335 guineas; two by J. T. Linnell, Sultry Hours, 1869, 300 guineas; and Hill and Dale, 1865, 300 guineas; W. Linnell, Across the Common, 1859, 360 guineas; and G. B. O'Neill, a Children's Party, 1871, 240 guineas.

The collection of pictures of the late G. Perkins, of Chipstead Place, Kent, was sold on June 14th, and realized a total of £17,252. Mr. Perkins, who died in 1879, was a member of the great brewing firm of Barclay, Perkins & Co.; the pictures at Chipstead were heirlooms, and some of them had been in the possession of the family for many years —the Murillo, St. Francis, for example, was exhibited by J. Perkins in 1821. There were: P. Nasmyth, a View on the Medway, 380 guineas; Sir J. Reynolds, Meditation, 650 guineas; D. Wilkie, Guess my Name, 560 guineas; J. Both, Muleteers in Landscape, 940 guineas; M. Hobbema, A Glade surrounded by trees, with a tall oak in the centre, figures, 1664, 23 × 33, 3,300 guineas; G. Metzu, The Music Lesson, 580 guineas; a pair by Murillo, St. Francis d'Assisi, 600 guineas, and St. Vincent de Paul, 600 guineas. —these were exhibited at the British Institution in 1862; A. Ostade, A Village Interior, 26 × 23, 750 guineas; Rembrandt, Portrait of a Gentleman with long hair, described in Smith's Catalogue, 36 × 29, 1,500 guineas; J. Ruysdael, Landscape, 700

guineas; J. Steen, The Skittle-Players, 660 guineas; and a pair by Teniers, The Guard Room, 1,400 guineas, and Playing La Morra, 700 guineas. A number—about one-half—of the pictures in this sale were bought in.

In some respects the remarkable collection of drawings formed by Mr. Ayscough Fawkes, of Farnley Hall, Otley, Yorkshire, was the most noteworthy sale of the year, inasmuch as it contained no fewer than sixty-two lots catalogued under Turner's name. Mr. Fawkes—apparently the grandfather of the present vendor—was one of Turner's intimate friends, a warm and sympathizing admirer of his genius, and a generous patron. It was whilst on a visit to Mr. Fawkes at Farnley Hall, in 1805 or 1806, that a fellow-visitor took a sketch of the artist—it shows us a little Jewish-nosed man in an ill-cut coat, striped waistcoat, and enormous frilled shirt, with feet and hands notably small. This sketch, here reproduced, was first published in *Willis's Current Notes*, January, 1852. The Rhine draw-

A SKETCH OF TURNER.

ings, of which there were thirty-five in this sale, were made during a tour up the Rhine in 1819; Mr. Fawkes purchased these drawings, which had for over seventy years been kept in a special case. They were exhibited at Burlington House in 1889. The sale took place on June 27th, and the entire collection realized £21,736, the Turner drawings including: Mayence, $8\frac{3}{4} \times 13\frac{7}{8}$, 410 guineas; Palace of Beibrich, $8 \times 13\frac{1}{2}$, 260 guineas; Rudesheim, looking to Bingenklopp, $8\frac{1}{4} \times 13\frac{1}{2}$, 200 guineas; Oberwesel, $7\frac{3}{4} \times 12$, 310 guineas; Cologne, $7\frac{3}{4} \times 12$, 280 guineas; View from Mr. Walter Fawkes's house, at 45, Grosvenor Place, $9\frac{5}{8} \times 15\frac{3}{8}$, 250 guineas; Windermere, $11\frac{1}{4} \times 15\frac{1}{2}$, 1,200 guineas; Ulleswater, $11 \times 15\frac{1}{2}$, 305 guineas; High Force, fall of the Tees, $11 \times 15\frac{1}{2}$, 210 guineas; Loch Tyne, signed in full, $11 \times 15\frac{1}{2}$, 690 guineas; Vevey, lake of Geneva, $11 \times 15\frac{1}{2}$, 950 guineas; Sallenches, $11 \times 15\frac{1}{2}$, 400 guineas; Valley of Chamouni, $12 \times 13\frac{1}{2}$, 800 guineas; Lausanne and the Lake of Geneva, $11\frac{1}{2} \times 15\frac{1}{2}$, 700 guineas; Rome, from Monte Mario, $11 \times 15\frac{1}{2}$, 450 guineas; Rome, another view, signed in full, date 1820-21, $11 \times 15\frac{1}{2}$, 350 guineas; Vesuvius in eruption, $11 \times 15\frac{1}{2}$, 350 guineas; Venice, from Fusina, $11\frac{1}{4} \times 15\frac{1}{2}$, 630 guineas: Stonehenge, frontispiece to "Chronology. Modern History," by Walter Fawkes, 220 guineas; Lucerne, from Fluelen, 26×39, signed with initials, 2,200 guineas; and Mont Blanc, from the Val d'Aosta, signed in full, 26×39, 1,000 guineas.

The last great picture sale of the year 1890 was

formed in part by the St. Maur heirlooms known as the Stover collection, late the property of his Grace, Edward Adolphus, twelfth Duke of Somerset, and in part with property from other sources. The sale took place on June 28th, and of the seventy-six lots in the Somerset portion we may mention the following: Two portraits by Gainsborough, both from the Duke of Hamilton's collection, Lord A. Hamilton, in blue silk Vandyck dress, with lace collar and sleeves, 4,200 guineas; and Alexander, Duke of Hamilton, in black Vandyck dress with lace collar, 1,500 guineas—each of these two portraits is in an oval and measures 30 × 25; J. Hoppner, Portrait of a lady with powdered hair, black dress and white kerchief, holding a muff, 30 × 25, 1,500 guineas; Sir H. Raeburn, Portrait of Professor John Playfair, holding his spectacles in his right hand, seated at a table, 50 × 40, 210 guineas; P. Potter, The Dairy Farm, with numerous figures and cattle, an afternoon of a fine day, 19 × 24, signed, and dated 1646, from the Van Slinglant, La Perier, 1817, A. Delahante, 1821, and Lepeyriere, 1825, collections, exhibited at the British Institution, 1828, and described in Smith's "Catalogue," 5,800 guineas; M. Hobbema, Woody landscape, with a cottage under a group of trees, several figures, signed, 23 × 32, 2,600 guineas; A. Ostade, Village Scene, with four peasants seated round a barrel outside a cabaret, bagpiper and other figures, 17 × 18, 240 guineas; G. Dow, Interior of an apartment, with a trumpeter seated at a table, drinking, 21 × 18,

280 guineas; Vandyck, Portrait of Queen Henrietta Maria, in green silk dress, from the Hamilton collection, 26 × 20, 1,000 guineas; L. Backhuysen, Grand Sea View, with the English Fleet, a yacht and boat, signed, 78 × 54, 590 guineas; and Rembrandt, Portrait of a Philosopher, seated, his left arm resting on a book, holding a pen in his right hand, 47 × 39, 300 guineas.

The Somerset property was followed by the large number of thirteen works of George Romney, the property of Mr. Walter J. Long, of Preshaw, Hants., in whose family they had been since they were painted. No such collection had hitherto appeared in the market, and Romney's rapidly growing popularity was very fully demonstrated. The great-uncle of the present vendor was a surgeon in a large way of practice; he was an intimate friend of Romney, and is frequently mentioned in letters to and from the artist. The collection included: Head of Lady Hamilton, a sketch, 21 × 17, 195 guineas; Portrait of William Hayley, 22 × 16, 135 guineas; Nessus and Dejanira, a sketch, 36 × 28, 62 guineas; Macbeth and the Witches, with Henderson as Macbeth, engraved, 54 × 64, 250 guineas; Cupid and Psyche, 50 × 39, 160 guineas; Lady Hamilton as Circe, whole length, 1782, 93 × 58, 3,850 guineas; Mother and Child, 23 × 19, 175 guineas; The Coy Child, 23 × 21, 620 guineas; The Bashful Child, 21 × 17, 950 guineas; The Shy Child, 23 × 21, 760 guineas; and Head of Lady Hamilton, her hands clasped, and with sketch on back, 23 × 20, 380 guineas. It

may be here mentioned that the Romney Portrait (the property of Mr. Engleheart) of Lady Hamilton as "Sensibility," for which Hayley, the poet, paid 100 guineas, was sold on March 29th of this year for 2,900 guineas; and that in the J. Carwardine sale of February 22nd, two important works of this master were sold—Lady Hamilton as Contemplation, 1,050 guineas, and a portrait of Mrs. Butler (Miss Carwardine), 1,750 guineas.

Although only two collections—those of Mr. C. P. Matthews and Mr. Bolckow—of the first importance came under the hammer in 1891, the average number of important pictures sold at auction was fully maintained. The first noteworthy sale of pictures, February 28th, comprised the collections of the late J. F. Buller, of Morval House, Sandplace, Cornwall, of Lord Haldon, of Torquay, and property from other sources; but we need only specify Sir Joshua Reynold's Portrait of Mrs. Buller, 50 × 39, engraved by S. W. Reynolds, 4,500 guineas; W. Collins, Scene at Aberystwith, with portraits of the three children of E. Antrobus, 1842, 410 guineas; J. Hoppner, Portrait of Lady Braithwaite Boughton, 1786, 370 guineas; G. Romney, Portrait of a lady in white and gold drapery, 650 guineas; Claude Lorraine, Embarkation of St. Paulina, 43 × 54, 870 guineas; F. Hals, Portrait of a gentleman in black dress and hat, seated, 29 × 23, 470 guineas; Rembrandt, Portrait of an elderly woman, in black dress, ruff, and cap, seated, 510 guineas; Ruysdael, River Scene, with watermill, 600 guineas; W. Van de Velde,

Departure of King Charles II. from the Scheldt, signed, and dated 1660, 49 x 69, 1,870 guineas; J. Van Goyen, Frozen river scene, 1642, 380 guineas; A. Van der Neer, Winter scene, 360 guineas; and P. Weenix, A grand Garden Scene, 1,050 guineas. The collection of modern pictures formed by the Marquis de Santurce (Adriano de Murrieta), was sold on April 25th, and realized £13,164. It contained many interesting works, notably five pictures by David Cox, some of which were bought in, Welsh river scene, 21 x 29, 400 guineas; View in North Wales, with boys fishing, 18 x 24, 380 guineas; Mountain Shepherd, with sheep, 25 x 31, 600 guineas; Pont-y-pier, Bettws-y-Coed, 18 x 24, 750 guineas; and Changing Pastures, 1850, 13 x 21, 360 guineas; six examples of J. Linnell, The Reapers, 1862, 18 x 24, 550 guineas; Noon: the mid-day rest, 1871, 28 x 38, 600 guineas; Changing Pastures, 1859, 15 x 28, 460 guineas; a Richly Wooded Landscape, with peasant and cattle, 28 x 39, 1873, 620 guineas; Milking Time, 30 x 20, 360 guineas; and Landscape, with peasants and children on a road, 20 x 26, 320 guineas; J. Phillip, Dolores at the Balcony, 1863, 17 x 12, 360 guineas; D. Roberts, High Altar, Rouen Cathedral, 1844, 50 x 42, 570 guineas; several examples of J. Stark, Trumps Mill, near Virginia Water, 36 x 53, 500 guineas; The Weir, with figures, 36 x 52, 430 guineas; The Ferry, 36 x 52, 325 guineas; Wood Scene, with gipsy encampment, 12 x 17, 220 guineas; and an extensive Landscape, with sportsmen, 24 x 36, 210 guineas; three important

examples of L. Alma Tadema, An Audience with Agrippa, 1861, 2,550 guineas; A Portion of the Vintage Festival, 1872, 2,250 guineas; and Un Amateur Romain, 1869, 2,650 guineas (the last two were bought in); Vicat Cole, Autumn Leaves, 1869, 500 guineas; T. Faed, Worn Out, 1868, 400 guineas; F. Goodall, Mater Dolorosa, 190 guineas; Mater Purissima, 225 guineas (both engraved by S. Cousins); and The Inundation of the Nile, 490 guineas; three by P. Graham, Landscape, with peasants driving sheep, 1871, 36 × 55, 650 guineas; Spate in the Highlands, 30 × 43, 570 guineas; and A Mountain Torrent, 19 × 23, 310 guineas; Rosa Bonheur, Group of three sheep and a lamb, 1866, 640 guineas; W. Bouguereau, Going to Market, 1869, 29 × 23, 395 guineas; Jules Breton, Meditation, 1873, 480 guineas; J. L. Gérôme, the Augurs, 760 guineas; and two by C. Troyon, The Timber Waggon, 9 × 13, 410 guineas; and a Group of seven sheep, 410 guineas.

On the following Saturday, May 2nd, a further portion of the pictures and drawings of the late H. W. F. Bolckow, M.P., realized £66,487. Mr. Bolckow's collection of engravings and porcelain, sold respectively April 30th and May 1st, brought a total of £6,308. The Bolckow sale of 1888 has already been dealt with; and the more important of the pictures in the 1891 dispersal were as follows:—W. Collins, Minnow Catchers, 40 × 35, 1,500 guineas; E. W. Cooke, Kynance Cove, low water, 1873, 35 × 55, 400 guineas; two by D. Cox, Peat Gatherers, 660 guineas, and Waiting for the

Ferry, 13 × 18, 470 guineas; Sir C. Eastlake, Gaston de Foix, Royal Academy, 1838, 48 × 40, 480 guineas; T. Faed, Reading the Scriptures, 500 guineas; F. Goodall, Raising the Maypole, 540 guineas; W. Hogarth, Gate of Calais, 1749, 37 × 31, bought from the painter by the Earl of Charlemont (and now in the possession of the Duke of Westminster), 2,450 guineas; four by Sir E. Landseer, notably: Return from Deer Stalking, 1827, engraved by Finden and Ryall, 24 × 30, 1,700 guineas, and the fine picture catalogued as "Breeze," Retriever with game, the Cairngorm range in the background, Royal Academy, 1842, 43 × 55, 4,100 guineas—this celebrated picture, engraved by Lewis, was painted for William Russell, Esq., the owner of the dog, and from whose collection it passed into that of Mr. Bolckow; J. C. Horsley, Detected, Royal Academy, 1868, 350 guineas; J. Linnell, The Hillside Farm, Isle of Wight, 1849, from the Mendel collection, 2,000 guineas; W. J. Müller, Chess Players at Cairo, 1843, the celebrated picture of this artist, successively in the collections of C. Birch, Gillott, and Heugh (1874, 3,860 guineas), 3,050 guineas; two by J. Nicol, Referring to Dr. Johnson, 1871, 19 × 15, 300 guineas, and The China Merchant, 45 × 34, 1,200 guineas; J. Phillip, Grape Seller at Seville, 1860, from the Mendel collection, 2,300 guineas; D. Roberts, Interior of St. Peter's, Rome, 1862, 47 × 72, 1,400 guineas; J. Sant, Prayer in the Barrack Room, 200 guineas; C. Stanfield, Bay of Naples, Royal Academy, 1860, 44 × 72, 1,000 guineas;

J. M. W. Turner, Walton Bridges, 36 x 48, painted for J. Gillott, 7,100 guineas; E. M. Ward, Parting of Marie Antoinette from her son, 28 x 36, from the Lansdowne collection, 200 guineas; two by T. Webster, Roast Pig, the celebrated picture, 1,150 guineas, (see vol. i. p. 221, also vol. ii. p. 161) and Punch and Judy, 8 x 15, both from the Gillott collections, 240 guineas; R. Bonheur, View in the Pyrenees, ten sheep, 1,200 guineas; R. Bonheur and E. Dubufe, Her own Portrait, engraved by S. Cousins, 50 x 36, 1,250 guineas; Henriette Browne, The Coptic Poet, 20 x 25, 1874, 510 guineas; J. L. Gérôme, Carpets for Sale, bazaar at Cairo, 650 guineas; J. L. E. Meissonier, The Sign Painter, 22 x 17, 6,450 guineas; C. Troyon, Going to Market, a coast scene, with cliffs, cattle, etc., 26 x 39, 4,700 guineas. The drawings included, W. R. Beverley, Bringing a Lugger Ashore, 30 x 52, 240 guineas; several examples of Copley Fielding, Loch Lomond, 21 x 34, 500 guineas; Rivaulx Abbey, 21 x 30, from the Quilter collection, 915 guineas, and Loch Achray, 15 x 19, 410 guineas; L. Haghe, Choir of St. Maria Novella, 1861, 300 guineas; three of W. Hunt, The Cricketer, 500 guineas; Cold Morning, 400 guineas—both from the Bernal, Cooke, and Mendel collections; and Roses, 270 guineas; several of Sir E. Landseer, including The Drive, Glen Orchay, crayon,[1] 135

[1] This is the original drawing for the fine picture, exhibited at the Royal Academy, 1847, and painted for the Marquis of Breadalbane, who presented it to H.R.H. Prince Consort; it now belongs to Her Majesty, and hangs at Osborne.

guineas; Three Dogs, 215 guineas, and Stag Bellowing, 130 guineas—the three foregoing were in crayon; three by S. Prout, Grand View of Venice, showing the Rialto, 29 × 41 (Heugh sale 1878, 860 guineas), 600 guineas, and Beauvais Cathedral, 200 guineas; F. W. Topham, Gipsy Fortune-telling, 1853, 200 guineas; several by J. M. W. Turner, St. Agatha's Abbey, 1799, 20 × 30 (Heugh sale 1874, 900 guineas), 600 guineas; Edridge Castle, Kent, 1816, 15 × 21, 920 guineas; Llangollen, 1836, engraved by Willmore, in the "England and Wales" series, 10 × 16, 485 guineas, and Edinburgh from Leith Water, Royal Academy, 1802, 28 × 42 (Heugh sale, 1874, 1,100 guineas), 870 guineas; R. Bonheur, A Sultry Day, 16 × 29, 500 guineas, and Sheep, in a landscape, 10 × 18, 250 guineas; M. Fortuny, Interior of a Morocco Carpet Warehouse, from the Quilter collection, 1,000 guineas; J. L. E. Meissonier, The Ante-Chamber, 14½ × 9½ 800 guineas. The final portion of Mr. Bolckow's collection, was sold on June 18th, 1892, and may be here incorporated. There were 46 lots which produced £6,674; and included the following:—David Cox, Collecting the Flocks, a scene in north-west France, signed, and dated, 1848, 36 × 54, one of the three largest of the artist's works, formerly in the Bullock collection, 1,450 guineas; Sir E. Landseer, Taking a Buck, 67 × 84, engraved by T. Landseer, from the Manley Hall collection, 620 guineas; W. J. Müller, The Bay of Naples, 1839, 37 × 65, 440 guineas; P. Nasmyth, Haslemere, 1,300 guineas; T. Webster,

Roast Pig, the picture referred to on p. 159, and bought in at the 1891 sale, 470 guineas; Sir D. Wilkie, The Only Daughter, engraved by Engleheart, 18 × 25, 230 guineas; T. S. Cooper, "Amongst the Fells," East Cumberland, Royal Academy, 1851, 48 × 55, 240 guineas; T. Faed, Homeless, Royal Academy, 1869, 230 guineas; W. P. Frith, English Merrymaking in the Olden Time, 43 × 72, 430 guineas, and F. Goodall, Rebekah, Royal Academy, 1867, 380 guineas. The drawings included D. Cox, Bolton Park, 23 × 33, 170 guineas; P. De Wint, Matlock, from the Heugh collection, 290 guineas; W. Hunt, "Too Hot," 15 × 11, 340 guineas; J. M. W. Turner, Tynemouth, engraved in "England and Wales," 115 guineas; Fonthill Abbey, 28 × 41, 285 guineas, and Cassiobury, the engraved drawing from the Quilter collection, 330 guineas; and R. Bonheur, The Horse Fair, 1867, 24 × 49, 600 guineas.

The pictures and drawings of the late A. G. Kurtz, came up for sale on May 9th and 11th, and realized the total of £19,619, a few of the more important pictures being as follows:—E. W. Cooke, Off the Isle of Wight, 1871, 31 × 53, 315 guineas; T. Faed, From Dawn till Sunset, 1861, the celebrated picture, engraved by Cousins, 1,700 guineas; J. Linnell, View in Surrey, 1865, 28 × 39, 300 guineas; B. W. Leader, Summer in North Wales, 1869, 320 guineas; G. D. Leslie, Summer, 360 guineas; Sir J. E. Millais, The Martyr of the Solway (A.D. 1600, see Macaulay's "History of England"), 450 guineas; D. Roberts, St. Mark's,

Venice, from the Hootan Hall collection, 300 guineas; and Milan Cathedral, 1863, painted for Mr. Theo. Burnard, from whom the picture passed privately to Mr. Kurtz, 50 × 41, 580 guineas; C. Stanfield, Against Wind and Tide, 400 guineas. The drawings included fourteen by Turner, among others, East and West Looe, engraved in "Southern Coast," 300 guineas; Rivaulx Abbey, engraved in "England and Wales," 700 guineas, and Pass of St. Gothard, from the Novar collection, 500 guineas; Birket Foster, The Meet, 510 guineas, and Anne Hathaway's Cottage, 230 guineas. The sale of May 23rd comprised pictures and drawings of Colonel Holdsworth, of Halifax, W. Houldsworth, of Mount Charles, Ayr, N.B., and property from other sources, and included a few good pictures, notably: Vicat Cole, Hay Time, 1873, 700 guineas, and Abingdon, 1882, 1,010 guineas; T. Creswick, Tintern Abbey, 430 guineas; H. W. B. Davis, Breezy Weather on the French Coast, 1882, 400 guineas; T. Faed, "Music hath Charms," 1866, 460 guineas; T. Gainsborough, The Mushroom Girl, from the Gainsborough Dupont collection, 88 × 57, 2,450 guineas; K. Halswelle, Inverlochy Castle and Ben Nevis, 1882, 410 guineas; J. C. Hook, Kelp Burners in the Shetlands, 1874, 1,240 guineas; J. Linnell, The Windmill, 1883, 35 × 42, 800 guineas; E. Long, Alethe, 700 guineas; J. M. W. Turner, Boats carrying anchors and cables to Dutch Men-of-War, 1665, exhibited 1804, 39 × 49, 1,250 guineas; J. L. Gérôme, Botzaris, the Albanian patriot,

27 x 21, 870 guineas. The few important drawings were C. Fielding, Staffa, 17 x 30, from the Heugh collection, 560 guineas; P. De Wint, Torksay Castle, 18 x 30, 475 guineas, and J. M. W. Turner, Devil's Bridge, 41 x 29, 200 guineas.

In some respects the collection of modern pictures formed by the late Charles P. Matthews, of 23, Hertford Street, and Havering-atte-Bower, Essex, formed the most important and interesting sale of the year. The 125 lots, sold on June 6th, realized the total of £57,858 12*s*. The more important lots were the following: E. de Blaas, Meditation, 35 x 25, 1885, 310 guineas; and a Venetian Water-Carrier, 31 x 20, 1885, 270 guineas; Henriette Browne, Turkish Boys Chanting the Koran, 14 x 20, 1869, 510 guineas; P. H. Calderon, Summer Breezes, Royal Academy, 1879, 46 x 36, 300 guineas; and On her Way to the Throne: the Last Touch, Royal Academy, 1871, and Paris Exhibition, 1878, 39 x 63, 290 guineas; E. W. Cooke, Catalan Bay, with view of Ceuta, and the Atlas mountains in the distance, 42 x 66, 310 guineas; and the Bay of Tangier, with the mountains of Spain and Gibraltar in the distance, 42 x 66, 200 guineas—the former was exhibited at the Royal Academy in 1863, and the latter in 1862; T. Creswick and W. P. Frith, The Woodcutters: The Happy Springtime, from the Royal Academy, 1853, and the Mendel collection, 48 x 72, 480 guineas; T. Creswick and R. Ansdell, Crossing the Ford, 48 x 71, 550 guineas; A. L. Egg, Launce's substitute for Proteus' Dog, Royal Aca-

demy, 1849, from the W. Grapel sale of 1869 (when it realized 600 guineas), 22 × 32, 200 guineas; W. Etty, The Coral Finder: Venus and her Satellites at the island of Paplos, Royal Academy, 1820, 29 × 38, 230 guineas; and Phœdra and Cymocles on the Idle Lake, from the collections of L. Huth and Wynn Ellis, 23 × 31, 200 guineas; W. P. Frith, King Charles II.'s Last Sunday, Royal Academy, 1867, and Paris Exhibition, 1878, 66 × 103, 1,650 guineas; and a scene from "She Stoops to Conquer," Royal Academy, 1868, 50 × 40, 250 guineas—both sold with copyright; J. L. Gérôme, "Ave, Cæsar! Imperator, morituri te salutant," the engraved picture, 36 × 57, 950 guineas; C. Van Haanen, Pearl Stringers in Venice, 1870, 36 × 57, 950 guineas; and Luncheon Time in a Venetian Sartoria, 23 × 35, 605 guineas —both sold with copyright; a very fine series of thirteen pictures by J. C. Hook, nearly all of which were purchased direct from the artist, and with two exceptions have been exhibited at the Royal Academy: Clearing the Nets, herrings from Banff, 32 × 46, 1867, 900 guineas; Hoisting Sail, exhibited at the Royal Academy, 1866, under the title of "Give us this day our daily bread," 27 × 42, 1,700 guineas; The Travellers, 27 × 42, 1862, 810 guineas; Jetsam and Flotsam, 31 × 49, 1874, 1,700 guineas; Sea Urchins, 19 × 32, 1861, 740 guineas; From Under the Sea, 43 × 32, 1864, 900 guineas; Brimming Holland, 32 × 55, 1870, 1,620 guineas; Cottagers making Cider, 42 × 66, 1869, 850 guineas; The Broom Dasher, 30 × 42, 1864,

460 guineas; Spring, 21 × 36, 1857, 270 guineas; The Ship Boy's Letter: Writing, 32 × 24, 1863, 330 guineas—the last two were not exhibited at the Royal Academy; The Ship Boy's Letter: Reading, 1857, 380 guineas; and Mother Carey's Chickens, 1867, 100 guineas. The most important of the three works of W. Holman Hunt was the engraved picture of "The Finding of the Saviour in the Temple," which was painted at Jerusalem in 1854-5,[1] and exhibited in Bond Street, 1860, 34 × 53, 3,400 guineas; the other two were, The Afterglow, painted for a fellaha at Ghizah, Egypt, 1854, exhibited privately in 1864, 74 × 34, 450 guineas; and A Street Scene in Cairo: the Lanternmaker's Courtship, representing an incident seen by the artist in the Cairo bazaar, and commenced in that city in the spring of 1854, exhibited at the Royal Academy, 1861, 21 × 13, 605 guineas. The six works of Sir F. Leighton included: The Music Lesson, engraved, exhibited at the Royal Academy, 1877, and Paris Exhibition, 1878, 37 × 38, 2,350 guineas; Iostephané, Royal Academy, 1880, 37 × 19, 1,020 guineas; Kittens, 49 × 32, 415 guineas; Neruccia, Royal Academy, 1879, 19 × 16, 310 guineas; and Zeyra, engraved by S. Cousins, 17 × 15, 390 guineas. The more important of the four works by G. D. Leslie were My Duty towards

[1] The first picture illustrating scriptural history ever undertaken in the Holy Land. It was carried on there with the advantage of studying the character of the people, the architecture, costume, and the habits of the Jews on the spot where the circumstances occurred.

my Neighbour, 44 × 60, 350 guineas; Hens and Chickens, Royal Academy, 1881, 39 × 73, 610 guineas; and Lavinia, Royal Academy, 1872, and Paris Exhibition, 1878, and from Jonathan Nield's collection, 48 × 36, 280 guineas. Six pictures by J. F. Lewis, purchased direct from the artist, were: An Intercepted Correspondence: the Harem, Cairo, Royal Academy, 1869, 30 × 35, 1,680 guineas; The Reception, 25 × 30, 1873, 850 guineas; The Turkish School in the Vicinity of Cairo, Royal Academy, 1865, 26 × 32, 1,700 guineas; Camping in the Desert, 15 × 32, 1862, 380 guineas; On the Banks of the Nile, Upper Egypt, Royal Academy, 1876, 26 × 31, 550 guineas; and The Seraff (money changer)—a Doubtful Coin: a scene in a Cairo bazaar, Royal Academy, 1869, 30 × 35, 1,700 guineas. Three examples of J. Linnell, Haymakers, Royal Academy, 1864, 27 × 39, 450 guineas; Bayswater forty years ago (the title given by the artist was "The Bird-Catchers"), 1814-59, 37 × 51, 670 guineas—these two were exhibited at Burlington House, 1883; and Over the Common, 1829, 13 × 22, from the collection of E. Radley, 500 guineas. Of the four works by Sir John E. Millais, the first two were sold with copyright, and the first three were exhibited at the Grosvenor Gallery Loan collection of this artist's works in 1886: The Sisters, three youthful ladies with flowing golden chestnut hair, standing, dressed mainly in white trimmed with blue ribbons, exhibited at the Academy, 1868, Vienna, 1873, and Paris, 1878, 42 × 42, 500 guineas; The Flood, an

oblong view of a country under water, a turbid stream rushing among trees, ferns, haystacks, and hedgerows, with a baby in an old fashioned box cradle, Royal Academy, 1870, and the Paris Exhibition, 1878, 1,600 guineas; The Ransom, full-length figures in sixteenth century costumes, Royal Academy, 1862, 53 × 45, 800 guineas; and Early Days, Royal Academy, 1873, 44 × 37, 505 guineas. The more important of the two works by W. J. Müller was The Island of Rhodes, Royal Academy, 1845, and International Exhibition, 1862, from the collections of Charles Cammell and Sir James Watts (at the latter sale in 1885 it realized 1,850 guineas), 3,300 guineas; and the other example was Lago Maggiore, 1843, 19 × 29, 610 guineas. W. Mulready, The Toy Seller, the last picture painted by the artist (at whose sale in 1864 it was purchased for 1,140 guineas), 290 guineas; P. Nasmyth, Overshot Flint Mill in Cumberland, with fall of water, 1831, 14 × 20, 650 guineas; W. Q. Orchardson, Christopher Sly, illustrating the induction to Shakespeare's "Taming of the Shrew," 34 × 49, with copyright, 450 guineas. The more important of the six works of J. Phillip were: The Balcony, painted in Seville, 1857, 24 × 20, 300 guineas; The Gipsy Duet, an oval, engraved for the *Art Journal*, 1855, 26 × 22, 300 guineas; The Early Career of Murillo, 1634, painted in 1866, 305 guineas—these three were exhibited at the International Exhibition of 1873; The Signal, 1862, 19 × 16, 450 guineas; and Al Duena, Royal Academy, 1858, 25 × 19, 510 guineas; the eight

examples of P. F. Poole included, Solomon Eagle exhorting people to repentance during the Plague of the year 1665, referred to in Defoe's narrative, Royal Academy, 1845, 60 × 87, 315 guineas; and The Goths in Italy, Royal Academy, 1851, 56 × 83, 250 guineas; Briton Riviere, Persepolis, Royal Academy, 1878, the engraved picture, 29 × 54, 950 guineas; and a study for the picture known as Victims, 1878, 14 × 20, 220 guineas; and C. Stanfield, The Island of Mazorbo and Torcello, Venice, Royal Academy, 1843, 34 × 50, from the collections of G. Knott, 1845 (405 guineas), and J. Hargreaves, 1873 (1,400 guineas), 1,000 guineas.

The collections of pictures formed by the late Miss James, of Norfolk Square, Hyde Park, collected by her father the late Andrew James, of Harewood Square, Colonel McMurdo, and properties from other sources, sold on June 20th; and Miss James' collection of water-colour drawings sold on June 22nd and 23rd (£8,607) included some noteworthy examples. The principal pictures in Miss James' property were: F. Hals, Portrait of Cornelius Riedwagen, 430 guineas, and one of Johannes Hoornbeck, 230 guineas; J. Ruysdael, Rustic Cottage, at the edge of a pond, with old willow and man angling, 12 × 11, 590 guineas; four examples of A. Watteau, L'Occupation selon l'âge, an interior engraved by Dupuis, from the Marquis of Camden's collection, 14 × 16, 5,200 guineas; L'Accord Parfait, 14 × 11 (see Chap. XIII. p. 173), 3,500 guineas; and A Garden Scene, from Sir Joshua

Reynolds' collection, 12 × 8, 500 guineas; and An Encampment, catalogued under Watteau, but the work of Pater, 6½ × 8½, 410 guineas. Miss James' water-colour drawings included J. M. W. Turner, Colchester Castle, engraved in "England and Wales," 11 × 16, 250 guineas, and London and the Thames from the South, 160 guineas; and a superb series of nearly eighty by Watteau, of which the principal were: Leçon d'Amour, 10 × 8, 225 guineas; La Toilette, 60 guineas; Comedien Italien, 300 guineas; Boys and Flute Players, 130 guineas; Three studies of Ladies, 210 guineas; Seven women's and two boys' heads, 650 guineas; Madame Duclos, 350 guineas, and Lady's head, 100 guineas.

The extensive collection of pictures, objects of art, old Italian decorative furniture, and silver plate of the late Right Hon. George Augustus Frederick Cavendish Bentinck formed the last great sale of 1891. Mr. Cavendish Bentinck, who was born in 1821, was a well-known connoisseur, and for many years sat in the House of Commons; the collections now sold adorned his residences at 3, Grafton Street, London, and Brownsea Island. The sale occupied nine days, from July 8th to July 17th, and the 1,425 lots realized a total of £69,546. We have only space to refer to the more important pictures which were sold on Saturday, July 11th, and the following Monday: G. Stubbs, Portrait of a horse and jockey, with lake scene in the background, 1774, 23 × 38, 360 guineas; G. Morland, a Hunting Scene, 1793, 17 × 23, 295 guineas; T. Gainsborough, an Open Glade in a wood, with

thick clump of trees on the right, 13 × 11, from Mrs. Trimmer's collection, 230 guineas; and a Landscape, with figures and animals in the foreground by a pool, 35 × 27, 260 guineas; Sir Joshua Reynolds, half-length Portrait of Miss Fanny Kemble, afterwards Mrs. Twiss, in white dress with blue sash, grey background, painted in 1783, and exhibited at Burlington House, 1890, engraved by J. Jones, 29 × 24, 2,640 guineas; Murillo, St. John the Baptist in the wilderness, wearing red drapery, holding his staff in his left hand, landscape background, Burlington House, 1877, 47 × 41, 510 guineas; D. Teniers, A Butcher's Shop, signed, 30 × 23, 240 guineas; Fyt, Bird Catcher, with life-sized kneeling figure on the right, dead birds, etc., 67 × 90, from the Blenheim sale, 460 guineas; A. Cuyp, Landscape, with peasant and two cows standing under a tree on the right, and two others lying down on the left, from the collections of J. Harman, 1844, and J. Baker, 1855, 16 × 12, 550 guineas; J. Ruysdael, Richly Wooded Landscape, with cavalier on grey horse, attended by two men and a dog, two figures with a dog and three sheep, admirably introduced by Berghem, signed by both artists, and dated 1652, from the Duchesse de Berri, 1834, and S. Wheeler, 1871, collections, described in Smith's "Catalogue," 32 × 41, 1,400 guineas; six Interiors by P. Longhi realized from 55 guineas to 120 guineas; Paris Bordone, The Saviour disputing with the Doctors in the Temple, from the collection of the late J. B. Heath, 470 guineas; Tintoretto, War Galleys, 250 guineas, and

a Portrait of a Naval Officer, a member of the noble family of Barbadigo, purchased at Padua by Count Giustiniani Cavalli, and exhibited at Burlington House, 1891, 180 guineas; Canaletto, the Piazza of St. Mark, with a fête, 32 × 24, 330 guineas, and S. Maria della Salute, Venice, view of the church looking across the Canal, which occupies the foreground, exhibited at Burlington House, 1872 and 1891, 22 × 33, 260 guineas; Lorenzi di Credi, Virgin and Infant Saviour, small three-quarter figure of the Virgin seated in a chamber, through the window and door of which is seen a landscape, Burlington House, 1891, from the Alexander Barker collection, 30 × 20, 310 guineas; and of a number of works by F. Guardi, we may specially mention: Interior of St. Giovanni and Paolo, with ceremony of the Te Deum sung in honour of Pope Pius VI., 26 × 31, 590 guineas; The Reception of the Doge and Senate by Pope Pius VI., in the grand reception hall of the Convent of St. Giovanni and Paolo, 26 × 31, 200 guineas; the Ducal Palace and the surroundings, from the port, Venice, 32 × 49, 600 guineas; Venice, looking across the Grand Canal towards the Dogana Vecchia and S. Maria della Salute, numerous gondolas on the Canal, etc., 32 × 49, 730 guineas—the last two were exhibited at Burlington House, 1891; The Piazza of S. Mark, looking east, with church of S. Geminiano, Venice, 32 × 49, 250 guineas, and a set of twelve pictures of the Islands of the Lagune, Venice, 330 guineas.

CHAPTER XIII.

1892—1894.

SAMSON WERTHEIMER—PORTRAITS BY ROMNEY—MR. BURNAND'S PICTURES—DAVID PRICE'S GALLERY—THE MURRIETA COLLECTIONS—LORD CHEYLESMORE—F. R. LEYLAND—THE DUDLEY GALLERY—THE MAGNIAC COLLECTION—PETER ALLEN—SIR W. BOWMAN—RALPH BROCKLEBANK—THE CLIFDEN COLLECTION—LORD REVELSTOKE, HON. FRANCIS BARING, AND MR. J. S. HODGSON—THE GEORGE FIELD PICTURES—THE BINGHAM MILDMAY COLLECTION—EARL OF ESSEX—BARON COSSON'S ARMS AND ARMOUR—THE HOLFORD ETCHINGS, ETC.—MR. BIRKET FOSTER—R. HEMMING—A. ANDERSON—THE ROMNEY SALE—JOHN GIBBONS—SIR C. EASTLAKE—A. DENNISTOUN—THE ADRIAN HOPE COLLECTION—THE FOUNTAINE PICTURES.

THE art sales of 1892 were considerably above the average, whilst the dispersal of the Dudley collection was unquestionably the great event of the season. The compiler of *The Year's Art* points out the interesting fact that whereas in 1890, thirty-nine pictures realized 1,400 guineas and upwards, in 1891 thirty-seven passed that limit, no fewer than fifty-five occurred in the 1892 list. The first important art sale comprised the stock-in-trade, porcelain, furniture and pictures, etc., of the late Samson Wertheimer, of 154, New

Bond Street, the well-known dealer, showing a total of upwards of £57,000. The pictures were sold on March 19th, and included: K. du Jardin, The Travelling Musicians, 20 × 19, signed and dated, from the Spencer Lucy collection, 220 guineas; D. Teniers, A Village Fête, a scene of merriment in front of a large public house, from the window of which flies a flag with a figure of a warrior on it, 22 × 28, 1,430 guineas; and Interior of a Guard-room, four military men at a table gaming, 21 × 28, 1,700 guineas; Rembrandt, Portrait of a young woman, Hendrikje Stoffels, rising up in bed, putting the curtains back with her hand, signed, and dated 1650, engraved in mezzotint by Cooper, 32 × 26, arched, from the collections of Prince Carignan and Lady Mildmay, 5,000 guineas—the four foregoing are described in Smith's "Catalogue;" F. Guardi, An Italian Seaport, with ruins, figures unlading a boat, and vessels, 57 × 77, from the collection of the King of Wurtemberg, 300 guineas; A. Watteau, L'Accord Parfait, lady and gentleman seated under a tree, he is playing the flute, other figures, 14 × 11, engraved by Baron, from the James (see *ante*, p. 168) collection, 2,100 guineas; Sir J. Reynolds, Portrait of Lady Sondes, in white dress, black hat, seated in a landscape, three-quarter length, 50 × 40, 4,100 guineas; three works by G. Romney, Lady Hamilton as a Welsh girl, 49 × 39, from the collection of J. F. Jesse, of Ruthin, 2,100 guineas; Portrait of Mrs. William Morton Pitt and her son, 48 × 39, from Mrs. Hoare's collection, 1,100 guineas; and Portrait of a

little girl, in a landscape, feeding a fawn, 510 guineas.

Important pictures from different private collections sold on the same day, included five works of George Romney, Portrait of Lady Augusta Murray, Duchess of Somerset, in white and blue dress, with primrose sash, seated before a statue, 49 × 39, 3,800 guineas; Portrait of Richard Cumberland, the dramatist, 30 × 25, 100 guineas; George Cumberland, a midshipman, aged 14, son of the foregoing, 28 × 21, 220 guineas; Miss Sophia Cumberland, playing a mandoline, daughter of R. Cumberland, 30 × 25, 490 guineas, and Lady Edward Bentinck and her sister Miss Sophia Cumberland, aged 12 and 13, 30 × 25, 940 guineas; Sir J. Reynolds, Portrait of the Hon. Caroline Gawler, painted in 1776, 30 × 25, 300 guineas, and of Mrs. Barnard, wife of Dean Barnard, painted in 1774, 50 × 40, 305 guineas; T. Gainsborough, The Market Cart, 26 × 36, 565 guineas, and Portrait of Lieutenant Colonel Jonathan Bullock, of Faulkbourne Hall, M.P. for Essex, whole length in uniform, 89 × 60, 500 guineas; P. Nasmyth, A Rivulet, 17 × 22, from the collections of Keith Barns and Malcolm Orme, exhibited at the Art Treasures, Manchester, 1857, 420 guineas; George Morland, The Cornish Plunderers, 57 × 79, fully described in Hassell's "Life" of the painter, 800 guineas; Murillo, Head of a Bacchante, 15 × 12, from the Wells collection, exhibited at Manchester, 1857, and described in Curtis (p. 283), 800 guineas; N. Lancret, a Fête Champêtre, 280

guineas; J. Stark, Fair on the Banks of the Yare, near St. Benet's Abbey, 35 × 54, 1,400 guineas; F. Snyders, Interior of a Larder, with female servant carrying a basket of artichokes and dead game, 73 × 102, 500 guineas. The late F. Lehmann's property, also sold on the same day, included three important drawings by F. Walker, The Fishmonger's Shop, 13½ × 23, 600 guineas; Marlow Ferry, 12 × 18, 1,120 guineas—these two were exhibited at Paris in 1878, and have been etched by R. W. Macbeth—and Coaching and Cabbage, 7 × 10, 260 guineas.

The collection of modern pictures of the late Arthur C. Burnand, of Hyde Park Gate, sold on March 22nd, included: T. S. Cooper, Cows in a Meadow, 1852, 24 × 36, 220 guineas; J. Phillip, Aqua Benedita, Royal Academy, 1863, 37 × 31, 670 guineas; F. R. Lee, and T. S. Cooper, "The Chequered Shade," Royal Academy, 1854, 78 × 66, 250 guineas; E. W. Cooke, Bella Venezia, Royal Academy, 1860, 35 × 54, 480 guineas, and French Lugger running into Calais, 1854, 41 × 66, 700 guineas; C. Stanfield, Old Holland, Royal Academy, 1858, 48 × 42, 530 guineas; T. Creswick and R. Ansdell, The Nearest Way in Summer Time, 48 × 72, 600 guineas; D. Roberts, The Chancel of the Collegiate Church of St. Paul, Antwerp, Royal Academy, 1862, painted for Mr. Burnand, 48 × 42, 300 guineas; and three works by F. Goodall, Felice Ballarin reciting Tasso to the people of Chioggia, 57 × 95, 270 guineas; The Messengers from Sinai at the Wells of Moses,

Proverbs, xxv. 25, 70 × 48, 260 guineas; and Hagar and Ishmael, Genesis, xxi. 14, 54 × 96, 320 guineas —exhibited respectively at the Royal Academy of 1852, 1864, 1866. The same day's sale included: Sir F. Leighton, After Vespers, 585 guineas; C. Daubigny, River Scene, with female peasant driving cows, 450 guineas; T. S. Cooper, River Scene, with cows, sunset, 380 guineas; J. Linnell, The Woodcutters, 560 guineas; C. Stanfield, Le Pic du Midi, from Turner of Clapham's sale, 250 guineas; Sir E. Landseer, Alpine Masters, exhibited at the British Institution, 1820, and at Manchester, 1857, engraved by John Landseer, and from the Jesse Watts Russell collection, 74 × 93, 800 guineas; and a water-colour drawing by P. de Wint, Bolton Abbey, exhibited at the Water Colour Society, 1846, 900 guineas.

The renowned collection of modern pictures by English and Foreign Artists, formed during the last half century by the well-known amateur and patron of art, the late David Price, of 4, Queen Anne Street, many of which were bought direct from the artists and exhibited at the Royal Academy and other exhibitions; also artists' proof engravings of some of the pictures in the collection, etc., came under the hammer on Saturday, April 2nd, 4th, and 5th. The total realized was £69,577. David Price was rather a remarkable man. Coming to London from Wales about sixty years ago, backed only by an apprentice's knowledge of the drapery and an indomitable will, he obtained employment in the firm now known as Cook, Son, and Co., St.

Paul's-churchyard. After a few years there he started on his own account, first as London agent for one or two big woollen manufacturers, and then for himself solely. As senior partner and directing genius generally in the firm of Price, Coker and Co., Gresham Street, he amassed a big fortune. Outside his business he had no thought for anything but art, and so far back as thirty-six years before his death he began to be known in art circles as a connoisseur. The collection, which received a special notice in the *Art Journal*, November, 1891, cost the late owner as a whole a sum of about £90,000. Mr. Price died in 1891.

The principal English pictures were as follows:—Vicat Cole, View on the Thames, 255 guineas; View on the River Avon, 260 guineas (each about 15 × 24); and the Thames at Streatley, 35 × 54, 1876, 690 guineas; J. Phillip, A Spanish Volunteer, 17 × 13, 1862, 730 guineas; and El Cortejo, 24 × 18, Royal Academy, 1858, 630 guineas; J. Stark, Woody Landscape, View in Norfolk, 17 × 24, 650 guineas; and Road through a Wood, with pool and sportsman, 13 × 18, 360 guineas; J. B. Burgess, An Artist's Almsgiving, 1886, 265 guineas; E. W. Cooke, On the Bristol Channel, 1853, 210 guineas; and Dutch Fishing Craft, Katwyk, North Holland, 1852, 370 guineas; T. Creswick, Richmond, Yorkshire, Royal Academy, 1836, 31 × 47, 1,250 guineas; H. B. W. Davis, Afternoon on the Cliffs, Royal Academy, 1878, 250 guineas; W. Etty, A Bivouac of Cupid and his Company, Royal Academy, 1838, and from

the T. Wright, Gillott and J. Fallows collections, 260 guineas; T. Faed, From Dawn to Sunset, 12 × 15, the original finished sketch for the engraved picture, 400 guineas; His Only Pair, 1860, 14 × 18, 590 guineas; and After Work, 1863, engraved by J. J. Chant, 350 guineas; W. P. Frith, The Poisoned Cup: scene from "Kenilworth," Royal Academy, 1854, 100 guineas; The Railway Station, 1863, a small replica of the engraved picture, 310 guineas; and Claude Duval, Royal Academy, 1860, engraved, 28 × 40, 600 guineas; F. Goodall, Rebecca at the Well, 1867, engraved, 320 guineas; Keeley Halswelle, Inverlochy Castle and Ben Nevis, Royal Academy, 1881, 225 guineas; J. Holland, A View of St. Mark's Quay, Venice, looking west, 1859, 23 × 16, 400 guineas; and the Companion, looking east, 340 guineas; ten examples of J. C. Hook, all, with one exception, purchased of the artist:—Cow Tending, Royal Academy, 1874, 660 guineas; Watercress Gatherers, 1888, 360 guineas; The Mackerel Take, Brittany, Royal Academy, 1865, 860 guineas; Between Tides, Royal Academy, 1872, 710 guineas; "Yo Heave Ho," Royal Academy, 1885, 1,420 guineas; Whiffing for Mackerel, 1872, 350 guineas; Fish from the Dogger Bank, Royal Academy, 1870, 710 guineas; Oyster Severals of Hampshire, Royal Academy, 1872, 370 guineas; Devon Harvest Cart: The Last Handful Home, Royal Academy, 1882, 600 guineas; and The Wily Angler, Royal Academy, 1883, 1,700 guineas. Sir E. Landseer, The First

Leap, 1829, from the collection of Lord J. Butler, 1870, engraved by Lewis, 18 x 23, 420 guineas; J. F. Lewis, The Bezestein Bazaar of El Khan Khalil, Cairo, Royal Academy, 1861, 1,090 guineas; and Lilium Auratum, Royal Academy, 1872, 810 guineas; the six works of J. Linnell included: Fruit Gatherers, 1865-78, 29 x 39, 225 guineas (said to have cost about 700 guineas); Welsh Drovers Crossing the Common: a fine evening effect after rain, 1836, 15 x 22, exhibited at Burlington House, 1887, and at Grosvenor Gallery in the same year, 1,000 guineas; The Haystack, 1875, 28 x 38, 600 guineas; Opening the Gate, Child's Hill, Hampstead, 1849, 28 x 35, from J. Farnworth's collection, 760 guineas; The Timber Waggon, Royal Academy, 1852, 35 x 56, 3,100 guineas; and Woodcutters, 13 x 20, 390 guineas; E. Long, Diana or Christ: The Christian Martyr, a replica of the picture exhibited at the Royal Academy, 1881, 2,500 guineas; two well-known pictures by Sir J. E. Millais, Apple Blossoms, exhibited under the title of "Spring" at the Royal Academy 1859, from the Burnet and Graham collections, 660 guineas; and The Sound of many Waters, painted for the late owner in 1876, and exhibited at the Royal Academy in the following year, and also at the Grosvenor Gallery, 1886, 2,900 guineas; W. J. Müller, A Waterfall in Wales, 1844, 54 x 39, arched top, 800 guineas; P. Nasmyth, A View in Surrey, 1829, 23 x 33, 2,500 guineas; and on the Firth of Forth, 1828, from the Cankrien collection, 1853, 16 x 21, 560 guineas;

both these were exhibited at the Century of Art Exhibition at the Grosvenor Gallery, 1887; E. Nicol, New Boots, 1866, 200 guineas; P. F. Poole, The Path on the Mountains, 1853, 250 guineas; C. Stanfield, Peace, 26 x 40, 410 guineas; and the companion, War, 250 guineas; both exhibited at Burlington House, 1870; L. Alma Tadema, The Parthenon at Athens, 1869, 570 guineas; and Fredegonda,[1] A.D. 594, Royal Academy, 1880, 980 guineas; both exhibited at the Grosvenor Gallery in the collection of this artist's works, 1882; J. M. W. Turner, Modern Italy, The Pfifferari, Royal Academy, 1838, 36 x 49; from the Novar and Fallows sales, and sold again with the modern pictures of the Novar collection in 1878, of H. Butler Johnstone, engraved by J. T. Willmore, 5,200 guineas; and Sir David Wilkie, The Bride's Toilet on the Day of her Wedding, Royal Academy 1838, 700 guineas. The Foreign pictures included four important examples of Rosa Bonheur, Landais Peasants Returning Home, 1858, engraved by Ryall, 1,550 guineas; The Alarm: deer, early morning, 1866, 1,050 guineas; Changing Pastures, 1863, engraved by Ryall and Lewis, 3,000 guineas; and Cattle in the Highlands, 1868, 1,700 guineas; E. Dubuffe, Portrait of Mdlle. Rosa Bonheur, and a Bull—the latter by R. Bonheur—engraved by Cousins, 750 guineas; E. Frere, In the Artist's Absence, 1881, 330 guineas; and Saying Grace, 1864, 340 guineas; J. L. E. Meissonier,

[1] This picture again came up for sale on March 15, 1893, and was then sold for 750 guineas.

Regnard in his Studio, 1862, 8¼ × 6¼, 1,800 guineas; this picture cost Mr. Price about £700.

The financial disaster which overtook the Messrs. Murrieta was the cause of throwing an exceedingly extensive collection of pictures on the market. The sale was in three instalments: the first portion comprised 523 lots, and was sold on April 30th, May 2nd and 3rd, 1892, and realized £50,092; the second of 350 lots, on May 14th and 16th, £23,588; and the third, of 1,282 lots, in January, 27th, 28th, 30th, 1893, and five following days, £21,336. It will be convenient to group the three together. First Portion: Drawings:—D. Cox, Going to the Hayfield, 1,050 guineas; Barden Tower, 1,100 guineas—both these drawings measured 24 × 34, they were from Lady Buxton's collection, and were exhibited at the Old Water Colour Society, 1851 and 1849 respectively; Welsh Cornfield with Reapers, 18 × 30, 340 guineas; The Road by the Wood: Man on Pack-horse, 1849, 20 × 18, 280 guineas; A Welsh Landscape, with Children and Fowls, 1843, 18 × 27, 540 guineas; and The Hay-Waggon, 11 × 19, 240 guineas; Copley Fielding, A Grand Scottish Landscape, with Mountains, exhibited at the Old Water Colour Society, 1849, 30 × 44, 1,200 guineas; and Off the Isle of Wight, 1852, 11 × 15, 245 guineas; Birket Foster, A Country Lane: children and ducks in the foreground, 13 × 28, 330 guineas; and In The Hayfield, 16 × 31, 290 guineas; Carl Haag, A Bedouin Sheikh, 1869, 19 × 13, 235 guineas; and the Entrance to a Mosque, 1864,

25 x 15, 190 guineas; S. Prout, Le Gros Horloge, Rouen, engraved, 21 x 19, 265 guineas; J. M. W. Turner, Penmaen Mawr, North Wales, engraved in "England and Wales," 12 x 17, 330 guineas; P. de Wint, View of Cambridge, 18 x 32, 600 guineas; Harlech Castle, 23 x 34, 160 guineas; and Landscape with river: unloading a Barge, 13 x 21, 275 guineas. Pictures:—Seventeen examples of David Cox, The Vale of Clwyd, with Wales, 1849, engraved by Brunet-Debaines, 36 x 56 4,500 guineas; Reapers Returning Home, Vale of Clwyd, 1846, 36 x 56, 1,130 guineas; Harlech Castle, 1842, 23 x 33, 550 guineas; Mountainous Landscape, with Shepherd and Sheep, 23 x 33, 260 guineas; Welsh Mountain Stream, 21 x 29, 310 guineas; Welsh River with Watermill and Bridge, 18 x 24, 310 guineas; Calais Pier: Waiting for the Fishing Boats, 1844, 17 x 29, 330 guineas; Welsh Landscape with Shepherdess and Sheep, 25 x 31, 400 guineas; Pont-y-Pair, Bettws-y-Coed, 1851, 18 x 24, 550 guineas; Dudley Castle 1846, 13 x 20, 200 guineas; and Landscape, open country, figures and cattle returning from market, 1843, 10 x 16, 230 guineas; T. Faed, Worn Out, 21 x 30, 540 guineas; P. Graham, Landscape with Peasants Driving Sheep along a road, 1871, 37 x 55, 390 guineas; and A Highland Spate, 19 x 23, 240 guineas; J. Hoppner, A Girl with a Dog, 30 x 24, 240 guineas; J. Holland, A Canal Scene in Venice, 15 x 22, 310 guineas; of seven examples by J. Linnell, we may mention Harvest Time, 1862, 18 x 24, 550 guineas; Milking Time,

30 × 26, 405 guineas; Landscape, with peasants and children on a road, 20 × 26, 405 guineas; and River Scene, men with eel-pots in a punt, 1829, 9 × 15, 220 guineas; Seymour Lucas, A Whip for Van Tromp: The Admiralty, 1652, Royal Academy 1883, 64 × 49, 500 guineas; W. J. Müller, Rocky Stream, North Wales, 18 × 29, 200 guineas; P. Nasmyth, A Woody Landscapes, with figures, 1829, 12 × 16, 630 guineas; and Landscape with Watermill, stormy day, 1825, 12 × 16, 590 guineas; D. Roberts, The High Altar of Rouen Cathedral, 1844, 50 × 42, 410 guineas; C. Stanfield, Dordrecht, 26 × 39, 425 guineas; On the Zuyder Zee, 26 × 39, 425 guineas; Coast Scene, with cliffs, rough sea, ship in distress, 16 × 20, 230 guineas; and Coast Scene, with jetty and fishing-boats, 16 × 20, 230 guineas; six by L. Alma Tadema, Un Amateur Romain, Royal Academy 1870, 1,300 guineas; Etruscan Vase-Painters, 1871, 455 guineas; Antistus Labeon: a Roman amateur artist, about A.D. 75, 900 guineas; Un Jongleur, Royal Academy, 1870, 810 guineas; A Patron of Sculpture, 1868, 1,400 guineas; and Vespasian, hearing of the taking of Jerusalem by his son Titus, A.D. 70, 490 guineas.

Second Portion. Drawings:—M. Fortuny, The Mazarin Library, the celebrated *chef-d'œuvre*, etched by E. Boilvin, 24 × 19, £2,000; and Rosa Bonheur, Landscape, with sheep, near Fontainebleau, 1871, 220 guineas. Pictures:—Rosa Bonheur, sheep in a landscape, 1866, 13 × 17, 490 guineas;

L. Deutsch, Arabs at Prayer, in a mosque, 1887, 48 × 40, 490 guineas; Nubian Dancers, 1886, 37 × 34, 470 guineas; an Arab Café, 21 × 26, 280 guineas; Reading the News, outside an Arab shop, 24 × 17, 370 guineas; and At the Door of the Mosque, 16 × 11, 210 guineas; A. C. Jacquet, Resting, 1883, 38 × 28, 360 guineas; F. Pradilla, Boabdil, King of the Moors, surrendering the keys of Granada to Queen Isabella, 30 × 46, 820 guineas; and Italy in the Fifteenth Century, 1884, 16 × 26, 500 guineas; J. B. Greuze, The Dauphin (Louis XVII.), engraved by Cousins, 16 × 12, 760 guineas; and The Young Widow, engraved by Massard, 18 × 14, formerly in the collection of the Marquis of Dufferin, by whom it was for several years lent to the National Gallery, 1,120 guineas; and Van de Capelle, Royal Barge in a Calm, from which several persons are landing, 30 × 42, 520 guineas. The third portion of this sale contained nothing to which we need especially to refer. It may be added, however, that the furniture, etc., of Messrs. Murrieta's house, at 4, Carlton House Terrace, realized £6,776. Finally, the water-colour drawings and modern pictures of the English and Continental schools, of Mr. Mariano de Murrieta, came under the hammer on February 23rd, 24th and 26th, 1894, 449 lots realizing £4,518.

The important collection of modern pictures and sculpture formed by the late Right Hon. Lord Cheylesmore (better known as Mr. H. W. Eaton, for many years M.P. for Coventry), came up for

sale on May 7th, 86 lots realizing a nominal total of £31,317, but a number of pictures were understood to be bought in. The principal pictures were as follows:—R. Ansdell, Sheep Gathering in the Isle of Skye, 92 × 62, 230 guineas; and Traveller attacked by Wolves, 106 × 152, 310 guineas—both these pictures were bought from the artist, were exhibited at the Royal Academy of 1854, and in the following year at Paris, where the artist received the Gold Medal for the latter work. W. Collins, Early Morning, Royal Academy, 1845, 40 × 50, painted for Mr. Gillott, and bought at his sale, 1873, 2,100 guineas; T. Faed, Sunday in the Backwoods, Royal Academy, 1859, 41 × 60, engraved by W. H. Simmons, bought from the artist by Mr. Houldsworth, and sold at his sale, 1,700 guineas; of seven examples of F. Goodall, with one exception bought direct from the artist, we need only mention Rebecca at the Well, from the Bolckow sale, 1888, 545 guineas; of the twelve examples of Sir E. Landseer, bought at the artist's sale in 1874, only two may be specified: Waiting for the Ferry, 71 × 112, 210 guineas; and Lady Godiva's Prayer, Royal Academy, 1866, 55 × 44, 900 guineas. This collection contained twenty other examples of the work of Landseer, of which the more important were: The Monarch of the Glen, the celebrated picture from Lord Londesborough's collection, 1884, 6,900 guineas; The Highland Cabin, 17 × 23, from the Duchess of Bedford's collection, 1853 (150 guineas), 450 guineas; The Lion and the Lamb, Royal

Academy, 1872, bought from the artist, and engraved by T. Landseer, 71 × 107, 950 guineas; On Trust, Portrait of H. R. H. the Princess Mary of Cambridge, with Nelson, a favourite Newfoundland dog, the property of H.R.H. Prince George of Cambridge, Royal Academy, 1839, engraved by Simmons, 1875, 55 × 44, 850 guineas; No more Hunting till the Weather Breaks, bought from the artist in 1863, it was then unfinished, being an interior, and was engraved in that state by T. Landseer, 27 × 36, 700 guineas; The Sin Offering, Leviticus, x. 16, exhibited at the British Institute, 1861, 48 × 53, bought from the artist, 500 guineas; Study of a Dead Grouse, oval, 16 × 22, presented by the artist, who has written on the back, "shot in company with the late Duchess of Bedford, by E. Landseer," 350 guineas; Her Majesty the Queen, an unfinished work, begun in 1841, bought from the artist in 1872, Royal Academy, 1873, engraved by T. Landseer, the last picture exhibited by Sir Edwin Landseer, 113 × 83, 550 guineas; All that Remains of the Glory of William Smith, 1827, 11 × 9, engraved by John Pye, to whom it belonged, and bought at his sale in 1874 (320 guineas), 290 guineas; Taming the Shrew, Royal Academy, 1861, 32 × 50, engraved by James Stephenson, 1,150 guineas; and Flood in the Highlands, a scene on the Spey, Royal Academy, 1860, 78 × 122, engraved by Atkinson, 1,600 guineas; Sir Frederick Leighton, An Elegy, Royal Academy, 1889, 23 × 19, 330 guineas; E. Long, the Ear-

ring, 1887, 46 × 35, 380 guineas; D. Roberts, Interior of St. Mark's, Venice, Royal Academy, 1859, 37 × 57, bought from the artist, 650 guineas; C. Stanfield, St. Michael's Mount: the morning after the storm, Royal Academy, 1830, 60 × 95, from the collection of Lord Charles Townshend, 3,000 guineas; and Paul Delaroche, Execution of Lady Jane Grey, exhibited at the Salon, 1834, engraved by Mercurj, and from the San Donato collection, 1870, 98 × 120, 1,500 guineas.

The selection of pictures from the collection of the Earl of Egremont, sold on May 21st (total £11,174), included three important works by Gainsborough, Portrait of Charles Frederick Abel, the German musician, seated at a table composing music, Royal Academy, 1777, 87 × 58, 1,400 guineas; Signor Raphael Franco, at a table, view of London in the background, 62 × 56, 840 guineas; and a Youth in Blue Dress, holding his hat, 64 × 43, 1,240 guineas; Sir J. Reynolds, Portrait of Mrs. Blake, in gray and white silk dress, painted in 1764, 49 × 39, 1,000 guineas; G. Romney, Miss Frances Harford, afterwards the wife of the Hon. W. F. Wyndham, and mother of George, fourth Earl of Egemont, 30 × 15, 1,200 guineas; and Nattier, Portrait of a Lady of the Court of Louis XV. in white dress and blue scarf, as a water nymph, 38 × 30, 1,070 guineas. On the following Saturday, May 28th, the valuable collection of ancient and modern pictures of the late Frederick Richard Leyland, of 49, Prince's Gate, and Woolton Hall, Liverpool, came under

the hammer, when 111 lots realized the total of £38,257. The principal pictures were: W. L. Windus, Burd Helen, 1856, 32 × 25, 530 guineas; F. Madox Brown, The Entombment, 1868, 225 guineas; A. Legros, Le Maître de Chapelle, 30 × 27, 250 guineas; three examples of A. Moore, each 60 × 27, Venus, Royal Academy, 1869, 205 guineas; Seagulls, 290 guineas; and Shells, 300 guineas; J. M. Whistler, La Princesse du Pays de Porcelaine, 1864, 420 guineas; seven examples of E. Burne-Jones, The Mirror of Venus, 1875, 47 × 78, 3,400 guineas; Merlin and Vivien, 1874, 72 × 43, 3,600 guineas; The Seasons, a set of four in water colours, 1870, 47 × 17, 1,150 guineas; Night and Morning, a pair in water-colours, 1870, 47 × 17, 1,350 guineas; Phyllis and Demophoon, in water-colours, 1870, 36 × 18, 810 guineas; The Wine of Circe, in water-colours, 1869, 27 × 40, 1,350 guineas; and Cupid and Psyche, 1867, 29 × 35, in water-colours 900 guineas; G. F. Watts, Portrait of D. G. Rossetti, 24 × 20, exhibited at Burlington House, 1883, 270 guineas. The majority of the twelve pictures by D. G. Rossetti were exhibited at Burlington House in 1883, and included Proserpina, 1874, 49 × 22, 540 guineas; Mnemosyne, or the Lamp of Memory, 1880, 48 × 23, 310 guineas; Veronica Veronese, 43 × 35, 1872, 1,000 guineas; A Sea Spell, 1877, 41 × 34, 420 guineas; La Pia de Tollemei, 1881, 42 × 48, 300 guineas; Dis Manibus, or The Roman Widow, 1874, 31 × 46, 260 guineas; The Salutation of Beatrice, 1881, 59 × 34, 540 guineas; The Blessed

Damozel, 59 × 31, 980 guineas; Lady Lilith, 1868, 37 × 33, 500 guineas; Mona Rosa, 27 × 21, 440 guineas; The Loving Cup, 1867, 26 × 18, 820 guineas; and Love's Greeting, from W. Graham's collection, 185 guineas; Sir John E. Millais, The Eve of St. Agnes, Royal Academy, 1863, 44 × 60, 2,100 guineas. The pictures by Old Masters included: Hans Memlinc, Virgin and Child, enthroned, with St. Margaret and St. Catherine and two angels, 27 × 24, from the collections of Alex. Barker and J. Osmaston, 885 guineas; Palma Vecchio, Mars and Venus, with Cupid in a Landscape, 36 × 54, 450 guineas; Giorgione, Holy Family, with the portrait of the donor and his wife, landscape with buildings in the background, 16 × 21, 800 guineas; several examples attributed to Botticelli, Virgin, Child and St. John, on a prayer desk is a book resting on a cushion, 35 × 28, from the collections of M. de Bammeville, A. Barker, and J. Osmaston, 1,250 guineas; and four Illustrations to a story in the "Decameron" of Boccaccio, each 32 × 55, from the collections of the Pucci family and A. Barker, 1,300 guineas; Filippini Lippi, The Adoration of the Magi, comprising a number of figures in a great variety of attitudes and costume: the heads of the Kings are said to be portraits of the Accajuoli family, for whom it was painted, from the Barker collection, 40 in. circle, 700 guineas; Luca Signorelli, The Story of Coriolanus, a fresco transferred from a wall to canvas, from the Barker collection, 49 × 49, 300 guineas; two by Carlo Crivelli, St. George

and the Dragon, 36 × 18, 520 guineas; and St. Peter and St. Paul, 35 × 18, 300 guineas;—both exhibited at Burlington House, 1882; Lorenzo Costa, The Virgin and St. Joseph in Adoration, half length figure of the virgin on the right, and St. Joseph on the left, buildings in the foreground and the sea beyond, 24 × 31, Burlington House, 1882, 940 guineas; B. Luini, Portrait of a lady in a black dress and brown cap, with gold chain, 29 × 21, 650 guineas; Filippo Lippi, The Madonna and Child, 24 × 15, 300 guineas.

The great picture sale of the year comprised the highly important Gallery of the late Right Hon. Earl of Dudley. The sale took place on June 25th, and 91 lots realized the handsome total of £99,564. This Gallery comprised works by the greatest masters of the Italian, Spanish, Flemish, Dutch, French, and English schools: was commenced early in the century by the first Earl of Dudley, and continued by the late Earl by a large purchase from Cardinal Fesch's sale at Rome in 1845, which included the celebrated pictures of the Crucifixion, by Raffaelle, and Christ Preaching, by Rembrandt, and enriched from time to time from the best collections which have been dispersed since that date, including Bisenzio, Durazzo, San Donato, Duca Litta, Salamanca, Prince Napoleon, Lord Bessborough, Lord Exeter, Bredel, Bruce, Eastlake, Lucy, Novar, Constable Maxwell, and Scarisbrick. The entire collection was exhibited at Burlington House in 1871, and some of the finest works reappeared in recent

RAPHAEL, THE CRUCIFIXION.

From the Cardinal Fesch Sale at Rome, 1845; painted before Raphael had attained his seventeenth year in 1500, for the Dominican Church at Città di Castello, in the Chapel of the Cavari family; described by Dr. Waagen; exhibited at the Art Treasures Exhibition at Manchester, 1857; and at Burlington House, 1871 and 1892; Dudley sale (pp. 190, 197).

INRI

exhibitions, at the same place. The collection is described in Dr. Waagen's work. A writer in the *Pall Mall Gazette* pointed out at the time that the high prices given by Lord Dudley for many of his pictures at English and Continental sales were not on the whole maintained. Here is a list of the pictures which can be traced to previous sales by auction :

ARTIST.	SUBJECT OF PICTURE.	YEAR.	PRICE.	PRICE 1892.
N. Berghem	Milking Goats	1861	£315 0	£252 0
M. Hobbema	Wooded River Scene	1878	2,205 0	1,995 0
B. Maton	An Interior	1876	189 0	267 15
W. Mieris	The Grocer's Shop	1875	787 10	766 10
F. Mieris	The Enamoured Cavalier	1876	3,675 0	3,570 0
M. Mirevelt	Portrait of his Wife	1855	10 15	115 10
A. Ostade	Interior of a Kitchen	1861	4,100 0	2,625 0
Rembrandt	St. John Preaching in Wilderness	1845	3,000 0	2,625 0
J. Ruysdael	The Ruin	1875	2,310 0	1,470 0
D. Teniers	Christ Crowned with Thorns	1845	1,000 0	735 0
J. Wynants	A Woody Landscape	1875	325 10	315 0
R. Wilson, R.A.	A View on the Dee	1849	225 15	315 0
D. Roberts, R.A.	Jerusalem	1875	892 10	147 0
Murillo	Woman and Boy	1867	3,400 0	1,890 0
Murillo	St. Antony and Infant Jesus	1870	760 0	1,218 0
S. Botticelli	Madonna and Child with St. John	1854	525 0	420 0
A. Canaletto	View in Venice	1873	3,360 0	2,047 10
A. Canaletto	A View on Grand Canal	1848	105 0	2,205 0
Carlo Dolci	Head of Virgin	1848	183 15	393 15
Garofalo	A Grecian Sacrifice	1867	1,470 0	399 0
Giorgione	Souper Venetien	1870	2,310 0	220 10
Filippo Lippi	Portrait of La Simonetta	1863	483 0	1,680 0
Raphael	The Crucifixion	1845	2,240 0	11,130 0
Raphael	La Vierge de Novar	1878	3,150 0	3,202 10
Salvator Rosa	Finding of Moses	1848	1,050 0	472 10
A del Sarto	Pieta	1878	1,785 0	945 0
Tintoretto	Adam and Eve	1870	252 0	640 10
	Total		£39,109 15	£31,973 0

One of the first pictures Lord Dudley bought, at the age of twenty-five, was the Raphael from the

Cardinal Fesch sale at Rome, which yielded the handsome profit of over £8,000, and turned what would otherwise have been a heavy depreciation into an advance.

Taking the pictures in the order of sale, the following were the principal :—A. Cuyp, A Grand Landscape, with a distant city and cattle and figures in the foreground, 52 × 77, 1,800 guineas; N. Berghem, Milking the Goats, from the Scarisbrick collection, 21 × 24, 240 guineas; K. Fabritius, Portrait of a Man, 26 × 22, 195 guineas; M. Hobbema, View in Holland, representing a rural scene in which industry has triumphed over local difficulties, and from a marshy bog created a luxuriant landscape; two fine cows of a yellowish red colour, by A. Van de Velde,[1] signed and dated 1663, 36 × 50, described by Smith, from the collection of the Right Hon. Edward John Littleton, for whose ancestor the picture is said to have been painted, and purchased privately by Lord Dudley from Lord Hatherton (for about 3,000 guineas), 9,600 guineas (see full-page plate); and two others by the same, a Richly Wooded River Scene, with peasants and a dog on a winding road on the left, signed, from the Novar collection, 26 × 34, 1,900 guineas; and a Landscape, with travellers passing

[1] "A masterpiece of Hobbema, both for extent and excellence; a picture which is equal to a whole gallery. For striking truth of Nature, delicacy of aërial perspective, effect of bright afternoon sun, and masterly lightness of execution there are probably very few pictures in the world which can bear a comparison to this."—Dr. Waagen.

M. HOBBEMA AND A. VAN DE VELDE, VIEW IN HOLLAND.

Signed, and dated 1663; from the collection of Right Hon. Edward John Littleton, for whose ancestor the picture is said to have been expressly painted; acquired privately from Lord Hatherton; Dudley sale (p. 192).

through a wood, 39 × 56, 2,300 guineas; B. Maton, Interior with a woman seated plucking a duck, her husband at her side, from the Levy collection, 255 guineas; W. Mieris, The Grocer's Shop, from the Lucy collection, 13 × 12, 730 guineas; F. Mieris, The Enamoured Cavalier, 16 × 13, imported by Mr. Chaplin, 1838, and described by Smith, from the Bredel and Levy collections, 3,400 guineas; A. Ostade, Interior of a Kitchen, with four peasants and a dog seated by a fire and three peasants at a window, 14 × 13, from the Schneider collection (where it realized £4,100), 2,500 guineas; and an Interior, with peasants and hurdy-gurdy players, signed and dated, 1653, 15 × 21, 1,400 guineas; Isaac Ostade, Scheveningen Beach, with a horse and cart and numerous figures, 25 × 35, 1,000 guineas; three examples of Rembrandt, St. John Preaching in the Wilderness, described by Smith, and from the Fesch collection, 24 × 31, 2,500 guineas; St. Matthew holding a Pen and Book, 42 × 38, 520 guineas; and a Portrait of a gentleman in black dress and cap, afterwards identified as Eliazar Swalmius, a Protestant minister in Portugal and Hooguliet in 1605, 760 guineas; J. Ruysdael, The Ruin, 18 × 25, from the collections of W. Smith, M.P., Lord Radstock, and Bredel, 1,400 guineas; D. Teniers, Christ crowned with Thorns, etched in the small collection of Le Brun, and described by Smith, 22 × 30, 700 guineas; and a Courtyard of a College, with an old woman seated with a cat, 14 × 21, 470 guineas; S. de Vlieger, Scheveningen, with Fishing Boats and

Group of Fishermen, 16 × 21, 730 guineas; P. Wouverman, Halt of a Sporting Party, a composition of numerous figures, 26 × 33, 3,500 guineas —see full-page plate; J. Wynants, Woody Landscape, with figures by A. Van de Velde, signed and dated 1663, from the Lucy collection, 300 guineas; J. Van der Meer, of Haarlem, Birds' Eye View over an extensive Landscape, with a town in the distance (catalogued as by Wynants), 18 × 23, 380 guineas; The Shutter of a Triptych, by an artist of the early Netherlandish School, formerly attributed to J. Van Eyck, Representing an Angel with a Scroll appearing to St. Giles while saying Mass, the building in which the incident is represented as taking place is a faithful representation of the interior of the Abbey Church of St. Denys near Paris, engraved in Viollet-le-Duc, "Dictionnaire," 24 × 18, 3,400 guineas;[1] Rubens, Woody River Scene, with a horse grazing in the foreground, moonlight, 25 × 35, said to have belonged to Sir Joshua Reynolds, the Earl of Mulgrave, and S. Rogers, 570 guineas; and Juno Transferring the Eyes of Argus to the Tail of the Peacock, 9 feet by 12 feet, from the Durazzo Palace, and described by Smith, 1,500

[1] The centre of this altarpiece was probably destroyed in the Great Revolution; and the other shutter representing St. Giles as a hermit, his right hand, transfixed by an arrow, resting on the back of a fawn which has fled to him for protection, on the left a hunting party, the leader of which, kneeling on one knee, is begging the Saint's pardon,—is in the possession of the Earl of Northbrook, and a photographic reproduction is given in the Catalogue of that collection.

P. WOUVERMAN,
HALT OF A SPORTING PARTY.

Exhibited at Burlington House, 1871; Dudley sale (p. 194).

guineas; R. Wilson, View on the Dee, with richly wooded banks and two figures, from the Coningham collection, 300 guineas; Murillo, Old Woman and Boy: La Vieja, 56 x 41, from the Salamanca Sale in 1867 (85,000 francs), 1,800 guineas; and St. Anthony of Padua and the Infant Jesus, a repetition of the picture in the Berlin Museum, engraved by Flameng, from the San Donato Sale (19,500 francs), 1,160 guineas—the former is described by Curtis, No. 449, and the latter, 244; J. L. David, Portraits of Pope Pius VII., and Cardinal Caprera, Legate to France, 58 x 38, 510 guineas; Fra Angelico Da Fiesole, Virgin and Child, small full-length figure of the Virgin seated under a canopy upheld by angels, 36 x 24, arched top, 800 guineas; Fra Bartolommeo, Madonna and Child, 33 x 25, oval, 510 guineas; Marco Bosaiti, Holy Family with St. Catherine, 21 x 29, 830 guineas; Giovanni Bellini, Portrait of Himself, 21 x 16, 410 guineas; Madonna and Child, with St. Peter and St. Paul, 12 x 16, 360 guineas; and the Madonna, seated with the Infant Christ on her lap, Landscape background, 25 x 18, 1,100 guineas; Bonifacio, Madonna, seated with the Infant Saviour on her lap, saint kneeling in adoration before her, the Magdalen, St. Francis, and another saint near them, from Sir Charles Eastlake's collection, 60 x 79, 970 guineas; Paris Bordone, Portrait of a Lady, 45 x 34, 510 guineas; S. Botticelli, Madonna and Child and St. John, book with a vase and rose on a ledge, 48 x 33, 400 guineas; and The Nativity, with the Virgin and St. John in adoration, 35 inches,

circular, 1,150 guineas; a pair by Canaletto, View in Venice, with the Church of SS. John and Paul and the Colleoni Monument, 27 × 43, from the Wakeman, Lord Exeter, and Mr. C. Maxwell collections (at the dispersal of the last-named in 1873, it sold for 3,200 guineas), 1,950 guineas; and View on the Grand Canal, with a palace, gondolas, and figures, from the Bessborough and Stowe collections, 2,100 guineas; Lorenzo di Credi, Virgin and Child with St. John, from the Barker collection, 2,400 guineas; two by Carlo Crivelli, Virgin and Child, with saints, Virgin enthroned and crowned, the Child presenting the keys to St. Peter, who kneels at the foot of the throne, inscribed, "Opus Caroli Crivelli Veneti," 75 × 77, 7,000 guineas—see full-page plate; and a "Pieta," half-length figures, 28 × 24, 330 guineas—both exhibited at Burlington House in 1892; Carlo Dolci, Head of the Virgin, in a blue drapery, her hands clasped, 32 × 25, from Stowe, engraved by Cooper, 375 guineas; Sasso Ferrato, Virgin and Child, 39 × 29, 240 guineas; Francesco Francia, Madonna and Child, with St. Joseph, 25 × 18, 410 guineas, and Virgin and Child, the Virgin depicted three-quarter length and seated, holding the Child on her lap, landscape in the background, 26 × 20, Burlington House, 1892, 500 guineas; Garofalo, A Grecian Sacrifice, from the Salamanca Sale, 51 × 74, 380 guineas; Giorgione, The Golden Age, from the Barker collection, 520 guineas; Giotto, The Last Supper, from the Bisenzio collection, 270 guineas; Filippino Lippi, Portrait of

CARLO CRIVELLI,
VIRGIN AND CHILD WITH SAINTS.

Inscribed "OPUS CAROLI CRIVELLI VENETI"; exhibited at Burlington House, 1871 and 1892; Dudley sale (p. 196).

La Simonetta, in crimson and white dress, with pearls and veil, from the Rogers, Davenport Bromley and Barker collections, 1,600 guineas (see full-page plate); A. Mantegna, Four Subjects from the Life of Christ, illustrations in gold colours from a Missal, 13 × 31, 320 guineas; Palma Vecchio, Madonna and Child, seated in a landscape, attended by St. Elizabeth, St. John and St. Catherine, 440 guineas; and The Holy Family with St. Catherine and saints, 650 guineas, both from the Barker collection; A series of five by Pietro Perugino, forming the predella of an altar, purchased from the late A. Barker, exhibited at Burlington House 1892, each measuring 10½ × 18: The Nativity, 720 guineas; The Baptism, 900 guineas; The Resurrection, 260 guineas; "Noli me Tangere," 510 guineas; and Christ and the Woman of Samaria, 1,000 guineas; Raphael, The Crucifixion, the celebrated picture from the Fesch collection, painted before the artist had attained his seventeenth year, in 1500, for the Dominican church at Citta di Castello, in the chapel of the Gavari family, engraved by Gruner for Passavant's "Vie de Raphael"[1] 10,600 guineas; and La Vierge

[1] In which work it is thus described: "Raphael peignit ce tableau pour la chapelle de la famille Gavin ou Gavari, dans l'église des Domenicains à Città di Castello, et, selon toute apparence vers l'année 1500. Cette peinture resta pendant près de trois siècles à la même place, jusqu'à ce qu'un Français l'eût achetée, moyennant la somme de 4,000 scudi et en échange d'une mauvaise copie, qui occupe aujourd'hui la place de l'original. Le Prince de Canino acquit l'original pour 10,000 scudi romains à la Vente du Cardinal Fesch, et le revendit en

a la Légende, or, La Vierge de Novar, the celebrated picture engraved by Foster, believed to have belonged to Charles I., it was formerly in the collection of Lord Gwydyr, when it was ascribed to Giulio Romano, and from the Novar collection, 31 × 23, 3,050 guineas; Salvator Rosa, The Finding of Moses, from the Colonna Palace, brought to England by W. Y. Ottley, at whose sale in 1801 it was purchased for 1,500 guineas by Lord Temple, from the Stowe collection, and companion to the celebrated picture in the National Gallery, 79 × 48, 450 guineas; Andrea del Sarto, Holy Family, attended by an angel with a book, 66 × 50, 525 guineas; and "Pieta," the Madonna and two angels mourning over the body of Christ, from the Novar collection, 945 guineas; Titian, Adam and Eve, from the collection of the Marquis Orlandini of Florence, and subsequently in the San Donato Sale, 1870 (240 guineas), 610 guineas; Titian, A Mother and Child, 29 × 24, 2,400 guineas; and Perino del Vaga, The Nativity, inscribed and dated 1534, 107 × 86, exhibited at Manchester 1857, 470 guineas.

1847 avec d'autres tableaux à lord Ward. Ce tableau, en général bien conservé, a été fait d'après ceux du Perugin; il est tellement dans la manière de ce maître, qu'on y remarque seulement quelques parties qui par la faiblesse du dessin et du modèle, trahissent un peintre encore jeune et inexperimenté; mais la génie de Raphael se révèle déjà dans la beauté des têtes et surtout dans celle de la Madeleine. . . . Cette peinture n'avait jamais été gravée, avant que nous en eussions donné dans l'édition allemande de notre livre une gravure faite par L. Gruner."

A CANDLESTICK OF LIMOGES ENAMEL,
BY J. COURTOIS.

Magniac sale (p. 202).

The last sale of the year comprised the renowned collection of works of art, chiefly formed by the late Hollingworth Magniac, known as the Colworth collection. The sale of 1554 lots occupied eleven days, from Saturday, July 2nd, to Friday, July 15th, and produced the total of £103,040. A considerable number of these objects were exhibited at the Society of Arts Exhibition, in 1850, and again at the South Kensington Loan Exhibition, in 1862. An admirable descriptive "Notice" of the collection was written by Sir Charles Robinson, in 1862, and this formed the basis of Messrs. Christie's exhaustive sale catalogue. It is obviously impossible for us to enter very fully into details in connection with this sale, but the following *résumé* gives a very good idea of the extraordinary variety and richness of the collection:—HISTORICAL PORTRAITS (July 2nd): Mary Queen of Scots when Dauphine of France, in rich dress embroidered with gold, wearing a richly jewelled cap, in frame of ivory inlaid with tortoiseshell, $3\frac{7}{8} \times 2\frac{7}{8}$, 350 guineas; Lucas de Heere, Portrait of the Artist, from the S. Rogers collection, 11 × 9, 105 guineas; Quentin Matsys, Louis XI. of France, $8\frac{7}{8} \times 5\frac{1}{2}$, arched top, from Strawberry Hill, 160 guineas; Janet, François Duc d'Alençon, 12 × 8, 160 guineas; Sir A. More, Queen Elizabeth when young, $8\frac{3}{4} \times 7$, 179 guineas; Holbein, Henry Howard, Earl of Surrey, 12 × 10, 170 guineas, and Sir H. Wyatt, in fur-trimmed robe, and black cap, gold chain and badge, $14\frac{3}{4} \times 12$, 305 guineas. A series of twenty-seven portraits of historical personages included:—

Marguerite de Valois, Queen of Navarre, 1570, 470 guineas; Emperor Charles V., by an early Flemish master, *circa* 1511, from Strawberry Hill, 28 × 20, 340 guineas; Albert Dürer, in his twenty-sixth year, 23 × 17, 410 guineas; Mary Tudor, sister of Henry VIII., painted on a circular-topped panel, 16 × 12, 390 guineas, and Lorenzo de Medici, Duke of Urbino, said to be the lost picture by Raffaelle, 1518, 39 × 32, 540 guineas. The series of portraits by the two Janets, *i.e.*, Jean and François Clouet, included :—Eleonore d'Autriche, Queen of Francis I., ascribed to Jean, 29 × 23, 175 guineas; Equestrian Portrait of François I., ascribed to Jean, 11 × 8¼, 870 guineas; a similar one of Henri II., ascribed to the same, 10½ × 8¾, 840 guineas; a similar one of Charles IX., by François, 11 × 8¼, 280 guineas; Claude de Clermont, Sieur de Dampitiere, ascribed to Clouet, 7¼ × 5¾, 105 guineas; a Gentleman, unknown, ascribed to François, 6⅜ × 5¼, 430 guineas, and a similar portrait, also ascribed to the same, 6¾ × 5¼, 190 guineas—these three are from Strawberry Hill, the last two are respectively lots 20 and 53 in the sale; and a Family Portrait Group of Catherine de Medicis and four of her children, Charles IX., the Duc d'Anjou, afterwards Henri III., the Duc d'Alençon, and the Princess Margaret, afterwards Queen of Navarre, painted in 1561, ascribed to "Janet," 80 × 55, 270 guineas. PORTRAITS AND OTHER PICTURES (July 4th): Sir Philip Sidney, in richly embroidered dress and cloak, and lace ruff, whole length, 79 × 45, 135 guineas; J. H.

PORTRAIT OF CHARLES IX. OF FRANCE, ON LIMOGES ENAMEL.

Magniac sale (p. 202).

These interesting enamels, *i.e.*, the plaque with the portrait of Charles IX., and that with his queen, Elizabeth of Austria, were, according to M. de la Borde, taken from original pictures by François Clouet; they were painted towards the close of Limousin's long career, and are unusually carefully and well-finished specimens of his period of decline. M. de la Borde cites two similar oval enamels, also signed and dated in the same year, in the collection of M. de Janzé, of Paris, one of which (the queen) is exactly the same as the Magniac specimen, but the king is apparently from another picture. (See also "Notice des Emaux": Collection Janzé.)

Fragonard, Mademoiselle Guimard, the celebrated French dancer, 17 × 14, 255 guineas, and Portrait of a lady, child sleeping in a cradle, signed, 17 × 14, 205 guineas; F. Boucher, The Muse Erato, reclining, with Cupid, formerly owned by Madame de Pompadour, 39 × 52, 820 guineas; Nicholas Bel, Two Children of Louis XV., one in richly embroidered orange dress, and the other in embroidered lace dress, from the Petit Trianon, 30 × 32, 1,010 guineas; Coello, Donna Maria, Infanta of Spain, in embroidered white satin dress, with crimson sleeves and lace ruff, 43 × 30, 545 guineas; H. Schopfer, View in Rome, with numerous figures in the costume of the beginning of the sixteenth century, representing the story of Virginia and Appius Claudius, 1535, 36 × 65, 245 guineas; J. F. Herring, Sen., Market Day at St. Albans, 1858, 265 guineas. Miniatures in Water-colours: Henry VIII., by Holbein, on vellum, from Strawberry Hill, $2\frac{1}{8}$ × $1\frac{7}{8}$, 210 guineas; Catherine of Arragon, Queen of Henry VIII., by the same, and of the same size, 165 guineas; Darnley, Earl of Lennox, by R. Hilliard, 1560, $1\frac{1}{2}$ × $1\frac{1}{4}$, 130 guineas; Lady Hunsdon, by Isaac Oliver, from Strawberry Hill, $2\frac{1}{8}$ × $1\frac{3}{4}$, 275 guineas. METAL WORK, LIMOGES ENAMELS, CARVINGS, etc., (July 5th): A tazza in Limoges grisaille enamel, by P. Reymond, 1555, $6\frac{1}{2}$ inches high, 155 guineas; a coffer, by an artist of the Penicaud School, early sixteenth century, composed of thirteen plaques in grisaille, with subjects from the Old Testament, $6\frac{3}{4}$ long, $5\frac{1}{4}$ high, 450 guineas; a casket, by the

same hand as preceding, composed of fourteen plaques, 6 inches long, 4½ inches high, 265 guineas; a pair of Candlesticks, by Jean Courtois, *circa* 1570, 6½ inches high, of the low or short Italian type, one of these splendid candlesticks was acquired at the Strawberry Hill sale, and the other purchased afterwards at Mr. Vernon's sale in Piccadilly, 1,250 guineas—see full-page illustration; a large oval dish of Limoges enamel, in brilliant colours, by Martial Courtois, 1580, the centre is a very elaborate and highly finished composition from the Apocalypse, 21¾ × 15¾, 1,150 guineas; A pair of Portraits: Charles IX. of France and his Queen, Elizabeth of Austria, by Leonard Limousin, 1573, painted on concave plaques, each 12 × 9, 3,000 guineas (see full-page illustration of the former); and another pair by the same: Cardinal de Guise and his mother, Anne d'Este, Duchess of Guise, *circa* 1556-7, 18 × 12, in frames, 2,900 guineas. An ivory oliphant, or hunting-horn, probably a work of the Byzantine school of the twelfth century, 21 inches long, 220 guineas; an ivory casket, carved with the legend of St. Eustace, with silver-gilt and enamelled mounts, French or English work of the first half of the fourteenth century, 7 inches long, 3 inches high, formerly in the possession of the ex-royal family of England, 1,400 guineas. GOLDSMITH'S WORK, ENAMELS, etc. (July 6th): A pair of oval vase-shaped salt-cellars, Limoges enamel, *circa* 1550, painted in grisaille, heightened with gold on a dark-blue ground, 4½ long, 3¾ high, 290 guineas; a plate of the same, in

A EWER OF HENRI II. WARE.

Magniac sale (p. 203).
Exhibited at the Society of Arts Exhibition, 1850.

brilliant colours, *circa* 1530, $7\frac{3}{4}$ diameter, probably by the third Penicaud, 600 guineas; Portrait of Henri d'Albret, King of Navarre, by L. Limousin, *circa* 1556, $3\frac{3}{4} \times 2\frac{1}{2}$, 360 guineas; a Limoges Portrait of Antoine de Bourbon, King of Navarre, by L. Limousin, circle, $3\frac{1}{4}$ diam., 300 guineas; a large pillar Candlestick of the same, in colours, by Jean Courtois, *circa* 1560, $11\frac{1}{2}$ inches high, 280 guineas; a casket, painted with battle subjects, mounted in silver gilt, signed I. P., *circa* 1530-40, $6\frac{1}{2}$ long, $6\frac{1}{2}$ high, 600 guineas; a plaque, painted with an emblematical device, with the arms of Cardinal de Gramonte, by one of the Penicaud family, *circa* 1530-34, $6 \times 8\frac{1}{2}$, 500 guineas; the celebrated Hunting-Horn, in Limoges enamel, by L. Limousin, *circa* 1530-40, 2 inches long, one of the Strawberry Hill collection, 6,300 guineas; a pair of bellows, in carved chestnut wood, picked out with gilding, Italian work, *circa* 1560, 31 long × 12 inches at the widest part, 455 guineas. POTTERY, GLASS, etc. (July 7th): A ewer, or aiguière, of Henri II. ware, *circa*, 1540-50, extreme height to top of handle, $14\frac{3}{4}$ inches, greatest diameter of the oviform body, $5\frac{3}{4}$, 3,800 guineas,—this celebrated specimen was purchased at the sale of M. Odiot, a goldsmith and well-known collector of Paris, about the year 1842; it is beautifully engraved in Shaw's "Decorative Arts of the Middle Ages"—and is here shown in the full-page plate. The gable ends of a large coffer reliquary or chasse, Rhenish Byzantine work of the twelfth century, height of each end, 23 inches, width, 15 inches,

580 guineas; a coffer reliquary or chasse, Limoges work, decorated with Champlevé enamel, *circa* 1280, 15 inches long, 12¾ high, 580 guineas; a Ciborium, or Pyx, in the form of a dove, standing on a circular plate or medallion, Limoges work of the thirteenth century, 9½ long × 6½ high, 210 guineas; a crozier, with staff complete, in gilt metal, Flemish work, *circa* 1520, 81 inches long, 400 guineas,—from the Soltikoff sale, 1861, and stated by Dusommerard to have been originally brought from the Abbey of St. Hubert in Brabant; a Triptych, in Limoges enamel, in colours, *circa* 1530-40, 14½ inches wide, with doors displayed, 700 guineas; a large "chasse," or coffer, constructed of Limoges enamel plaques in a framework of gilt metal, 26 inches long, 20 inches high, 750 guineas. GOLDSMITH'S WORK, POTTERY, CARVING, etc. (July 8th): A rock-crystal cup and cover, in silver gilt, German or Swiss work, fifteenth century, 6 inches high, 260 guineas; a sceptre or baton, in rock-crystal, mounted in silver gilt, enamelled and set with pearls, *circa* 1500-40, 10¾ inches long, 200 guineas; a circular silver medallion, for suspension to a scarf or ribbon, Flemish work, 1526, 3⅛ diameter, 860 guineas; a jug or tankard, in glazed earthenware, mounted in silver gilt, Elizabethan, 1572, 8 inches high, 540 guineas; a Spanish tilting suit, of polished steel, with vertical bands of engraved scroll and other ornaments, *circa* 1550, 820 guineas. GOLDSMITH'S WORK, CARVINGS, ARMOUR, etc. (July 11th): A Reliquary, in the form of a sandalled foot, in silver-gilt, set

TRIPTYCH IN LIMOGES ENAMEL.

Magniac sale (p. 204).

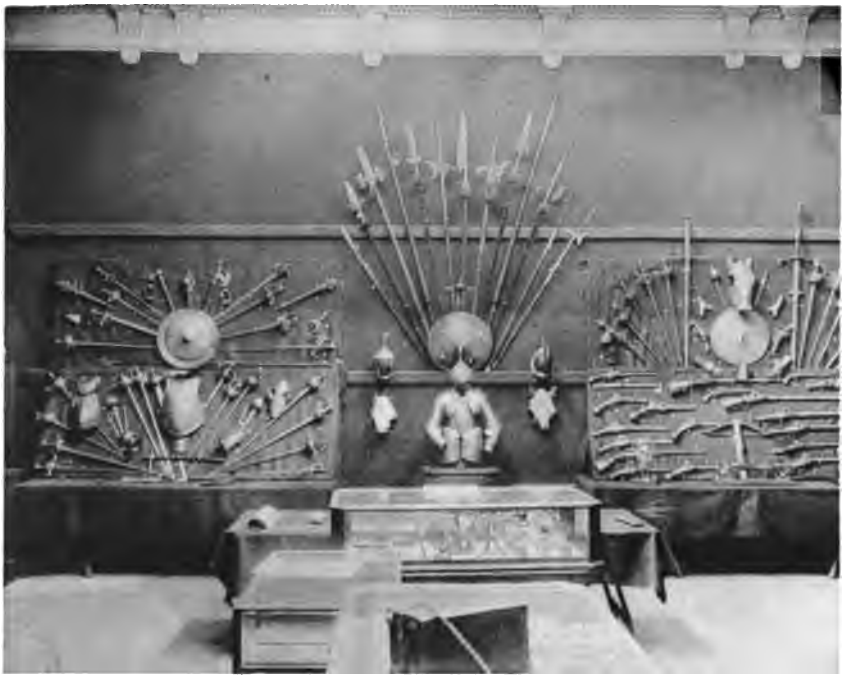
with jewels, etc., Swiss work, 1470, $9\frac{1}{4} \times 5\frac{1}{2}$, formerly in the treasury of the Cathedral of Basle, and by far the richest and most beautiful specimen of this type of reliquary now extant, 714 guineas; a morse, or brooch for a cope, applied translucent enamel on silver, in setting or framework of gilt bronze, Florentine or Siennese work, *circa* 1420, 5 inches diameter, 575 guineas; another, Italian work of the first half of the fifteenth century, $4\frac{3}{4}$ inches diameter, 340 guineas,—the last three objects are noticed and illustrated in Shaw's "Decorative Arts." POTTERY, ARMOUR, OBJECTS OF VERTU, etc. (July 12th): A two-handled vase, of Hispano-Moresco lustred earthenware, fifteenth century, 22 inches high, 670 guineas; a richly gilt metal triple powder-flask, in the form of a stag's horn, embossed with Adam and Eve, German work, sixteenth century, $9\frac{1}{2}$ inches long, 200 guineas; an embossed steel breastplate, the work of the Milanese armourer, Paolo de Negroli, *circa* 1530-40, 400 guineas. The last day's sale of this extraordinary collection included the magical speculum of Dr. Dee, from the Strawberry Hill, Smythe Pigott (1853), and Londesborough collections, 78 guineas.

The art sale season of 1893 suffers severely by comparison with that of the previous year. Nevertheless a number of highly interesting and important pictures came under the hammer within the period indicated. The choice collection of water-colour drawings formed by the late Peter Allen, of Overbrook, Kersal, near Manchester,

sold on March 11th (eighty-nine lots), included twenty-five examples of D. Cox, the more important being Taking the Left Road, 16 x 23, 205 guineas; Lugg Meadows, near Hereford, 17 x 27, 170 guineas; and Hardwick Hall, 18 x 24, 315 guineas —all exhibited at the Cox exhibition, Birmingham, 1890; thirteen by P. de Wint, notably: Wet Meadows, 10 x 17, 135 guineas; Hay Harvest, 14 x 21, 265 guineas; Corn Harvest, 16 x 21, 270 guineas; and Saltwood Castle, Kent, 17 x 33, 110 guineas—all exhibited at the Jubilee Exhibition, Manchester, 1887; several examples of Copley Fielding, Glen Falloch, 20 x 29, 200 guineas; Fairlight Downs, looking toward Dungeness, 18 x 24, 270 guineas; and Off the East Coast, 1841, 16 x 24, 310 guineas, also exhibited at Manchester, 1887. The choice collection of water-colour drawings and pictures of the English school, the property of the late Sir William Bowman, LL.D., M.D., F.R.S., of Joldwynds, Dorking; and property from other sources came under the hammer on March 24th and 25th; and included: J. F. Lewis, The Commentator of the Koran, interior of a Royal Tomb, Brussa, Asia Minor, painted for Sir W. Bowman, 1867, and exhibited at the Royal Academy in the following year, 25 x 29, 2,550 guineas. The properties from other sources included: B. W. Leader, A Summer Flood, 35 x 53, 320 guineas; and Whittington Church, 23 x 36, 225 guineas; J. Linnell, Gleaning, 12 x 18, 240 guineas; J. Stark, Sheep Washing, 32 x 42, 550 guineas; T. S. Cooper, In the

THE MAGNIAC COLLECTION.

Two views of Messrs. Christie's large room, showing the armour and decorative objects in the Magniac sale. From photographs by Mr. L. Hannen.



Meadows of Fordwich, Banks of the Stour, 40 × 50, purchased from the Royal Academy in 1840 by the late Dr. Marshall of Wallingford, 302 guineas; P. Nasmyth, Woody Landscape, with figures, scene near Chislehurst, 12 × 16, from the Gillott collection, 300 guineas; W. Collins, Cromer Sands, 1835, 20 × 27, 410 guineas; Sir E. Landseer, Otter Hounds in water, never engraved, exhibited at Burlington House, 1874, 610 guineas; J. Hoppner, The Hoppner Children, engraved by J. Ward as "Children Bathing," 61 × 50, 950 guineas; T. Gainsborough, Portrait of Mrs. Peacock, in blue silk dress, with white lace, and pearl ornaments, 30 × 25, 285 guineas; Sir J. Reynolds, Portrait of Lady Burke, in black silk cloak, with blue ribbon, seated, reading, 30 × 25, 425 guineas; and G. Romney, Portrait of a Lady, in grey silk robe, with landscape background, oval, 26 × 20, formerly the property of the late Admiral Rous, 395 guineas.

The choice modern pictures and water-colour drawings of the late Ralph Brocklebank, of Childwall Hall, near Liverpool, came up for sale on April 29th, but of the ninety-seven lots we need only specially mention: P. Nasmyth, A Landscape, 1823, exhibited at Leeds, 1868, 28 × 26, 750 guineas; F. Goodall, Brittany Peasants' Wedding Dance, Royal Academy, 1857, 31 × 48, 325 guineas; E. Nichol, A Shebeen House, 1858, 27 × 39, 400 guineas; T. Faed, In Time of War, painted for Mr. Brocklebank, who had to wait twenty years for it, Royal Academy,

1877, 52 × 69, 725 guineas; Sir J. E. Millais, The Wolf's Den, Royal Academy, 1863, 30 × 44, 210 guineas; J. Phillip, La Bomba, or The Wine Drinkers, painted for Mr. Brocklebank, 1863, 36 × 45, 770 guineas; T. Webster, "Good Night," 1846, from the Bicknell and Betts collections, 350 guineas; D. Roberts, Baalbec: Ruins of the Temple of the Sun, 1846, painted for Mr. Bicknell, afterwards in the collection of Mr. E. J. Coleman, 1,550 guineas; Sir A. W. Callcott, Landscape, with ruins, 28 × 39, 300 guineas; W. Collins, Samphire-Gatherers, Ventnor, Royal Academy, 1845, formerly in the collection of Mr. George Young, for whom it was originally painted, 27 × 36, 510 guineas; W. Mulready, "Train up a Child in the Way He Should Go," a well-known picture frequently exhibited, from the collection of Thomas Baring, 26 × 31, 1,320 guineas; and Sir D. Wilkie, The Letter of Introduction, Royal Academy, 1814, 24 × 20, purchased from the artist by Bonamy Dobree, from whose family the picture passed into the collection of S. Mendel, from whom it was purchased privately by Mr. Brocklebank, 2,050 guineas. The other properties included: J. C. Hook, Baiting for Haddock, Royal Academy, 1866, 26 × 42, 550 guineas; Sir J. E. Millais, "Victory, O Lord!" Royal Academy, 1871, 75 × 54, 1,200 guineas; H. W. B. Davis, The Way to the Sanctuary, Royal Academy, 1888, 450 guineas; Marcus Stone, The First Love Letter, engraved, Royal Academy, 1889, 580 guineas; J. Linnell, Carrying Wheat, 1862, 19 × 24, 270 guineas; J.

F. Lewis, The Hosh (Courtyard) of the House of the Coptic Patriarch, Cairo, from the Leaf collection, 1,650 guineas; Munkacsy, A Stolen Interview, 39 × 31, 800 guineas; C. Van Haanen, The Cobbler's Shop, 27 × 36, 380 guineas; Professor Müller, The Sacred Well, 32 × 24, 410 guineas; W. Dyce, Jacob and Rachel, 30 × 38, 285 guineas; J. Linnell, Lymington Sands, 21 × 30, 380 guineas; Sir J. E. Millais, Dropped from the Nest, 40 × 27, 1,200 guineas; F. Holl, Newgate: Committed for Trial, Royal Academy, 1878, 220 guineas.

One of the most interesting sales of the year took place on May 6th, and comprised a selection of thirty-six ancient and modern pictures formerly in the collection of the late Right Hon. Lord Dover, at Whitehall, the property of Viscount Clifden.[1] These realized a total of £25,112, and included the following: Sir E. Landseer, "Too Hot:" a breakfast party, exhibited at the British Institute, 1831, 13 × 17, engraved by Finden, Outrim (for the *Amulet*), and J. C. Webb, 880 guineas; P. Codde, Interior of an apartment, with

[1] The entire art collection of Lord Clifden was sold at Willis's Rooms, by Messrs. Robinson and Fisher, on May 21, 1895, and four following days, showing a total of £77,935; to which may be added 10,500 guineas, paid on June 11, 1896, for the important and very charming work by George Romney, containing portraits of Lady Clifden, great-grandmother of the late Lord Clifden, and her sister, Lady Eliza Spencer, daughters of the Duke of Marlborough, in an allegory representing music and painting, presented to the family by the fourth Duke of Marlborough.

a burgomaster in a black dress with hat, with lace collar and cuffs, seated, signed "P. C.," and dated 1640, 19 × 25, 500 guineas; P. Wouverman, La Moisson: an open landscape, bounded by hills, four peasants with a horse and dog on a road, signed, 15 × 14, from the Le Brun collection, and twice engraved; a celebrated pair of portraits by Rembrandt, both described by Smith, 37 × 30, the wife of Burgomaster Six, 6,700 guineas, and the Burgomaster Six, 5,500 guineas—both from the collection of a descendant of the Burgomaster Six settled in the north of Holland, the latter picture being the finer of the two, but not so well preserved as the portrait of the wife; G. Bellini, Portrait of a Gentleman, in black dress trimmed with fur, with the seal of the Academy of Venice on the back, 23 × 19, 480 guineas; Antonio Moro, Portrait of Alonzo de Ercilla y Zuniga, 21 × 16, from the collection of the Duc d'Albe, 250 guineas; and three superb portraits of Velasquez: Mariana of Austria, second wife of Philip IV. of Spain, in court mourning, 58 × 47, 4,100 guineas; the Infanta Maria Teresa, wife of Louis XIV. of France, in white lace and tulle dress, with gold necklace, 27 × 20, 1,200 guineas; and Isabel de Bourbon, wife of Philip IV. of Spain, in brown hooped dress, enriched with ornaments, white ruff and cuffs, 48 × 39, 2,500 guineas. It was understood that several of the more important pictures in this sale were bought in: two of the Velasquez portraits were again offered in the sale referred to in the footnote on p. 209, when the Marianna fetched 2,300

guineas, and the Isabel sold for 430 guineas. Neither of the three works by Velasquez is mentioned by Curtis. The same day's sale included a few important pictures from other sources, notably: W. Hogarth, The Price Family, 40 × 62, 300 guineas; Sir J. Reynolds, The Lady Caroline, wife of Sir Uvedale T. Price, painted in November, 1786, engraved by Jones and J. W. Reynolds, and from the Duke of Buckingham's collection, 30 × 25, 3,700 guineas; B. West, Portrait of the Hon. Mrs. Shute Barrington, second wife of the Bishop of Durham, 325 guineas; A. Ostade, The Hurdy Gurdy Player, with an audience of a peasant, seated, and two figures at an open door of an inn, 12½ × 10¼, 550 guineas—this picture was purchased in Paris by the Empress Eugenie, and presented by her to Mr. Stone, her landlord at Chislehurst (it cost £1,300); and T. Gainsborough, Portrait of Mary, wife of Sir Robert Carr, 50 × 31, 1,190 guineas.

The financial disaster which overtook the firm of Baring Brothers, the bankers, resulted in the dispersal of the collections of pictures formed by the partners in the firm—Lord Revelstoke, the Hon. Francis Baring, Mr. J. S. Hodgson, and Mr. H. Bingham Mildmay. The sale which took place on June 3rd comprised the property of the three first mentioned,[1] and included the following among

[1] Mr. J. S. Hodgson's silver, etc., was sold on June 5, 6, and 7, 427 lots realizing £9,590; Mr. H. B. Mildmay's old French decorative furniture, etc., June 23, produced £10,056. Lord Revelstoke's silver and objects of art were sold on June 27, and three following days, producing a total of £20,063.

other pictures: J. M. W. Turner, The Falls of the Tees, Yorkshire, a water-colour drawing, engraved by E. Goodall and published in the "England and Wales" series, from the Ball collection, 735 guineas; and the following pictures: E. W. Cooke, Fishing Boats Ashore, 25 × 37, from the Earl of Wharncliffe's collection, 205 guineas; T. Creswick, The Forest Farm, with figures by W. P. Frith, from the Heugh collection, 253 guineas; Jules Breton, A Brittany Shepherdess, 1867, 23 × 17, 400 guineas; Mignard, Portrait of Cardinal Mazarin, 140 guineas; and Bronzino, Portrait of Leonora di Toledo, Duchess of Florence, 34 × 26, 145 guineas—both from the Hamilton Palace collection, and the latter also from the Rogers sale. The foregoing were Mr. Baring's property. Mr. Hodgson's collection included: W. Holman Hunt, The Hireling Shepherd, 1851-61, the small picture, 12 × 18, 395 guineas; G. Mason, The Cast Shoe, 12 × 20, engraved, 650 guineas, and A Girl driving Calves, 12 × 22, 370 guineas; J. C. Hook, "Luff, Boy!" Royal Academy, 1859, engraved, 920 guineas; Sir F. Leighton, The Daphnephoria, Royal Academy, 1876, the engraved picture, 67 × 204, 3,750 guineas, and "Lieder Ohne Worte," Royal Academy, 1861, painted for Mr. Hodgson, 40 × 25, 160 guineas; J. Constable, Hampstead Heath, dated 1830, 26 × 39, from the collection of Captain Constable, and one of this master's finest works, 2,550 guineas; N. Largilliere, Miss Frances Stewart, cousin of Charles II., from the A. Barker collection, 245 guineas. Lord

Revelstoke's pictures included two fine works of T. Gainsborough, both of which were at Burlington House in 1890: Mrs. Drummond of Stanmore, three-quarter length, in low cut pearl-grey dress with pearls, powdered hair in ringlets, 49 × 39, 6,700 guineas; and Lady Rodney, wife of the famous admiral, three-quarter length, in low cut blue dress, 49 × 39, 2,300 guineas; Memlinc, Virgin Enthroned, with the Infant Saviour in her arms, under an arcade, angel kneeling in front, landscape with church and other buildings in the background, 25 × 18, from the collections of J. P. Deering, R.A., T. Gandy, and Hanbury Williams, (1888, 750 guineas), 1,100 guineas; and Rubens, Elizabeth Brandt, the artist's first wife, in black dress, from Hamilton Palace, 650 guineas.

On the following Saturday, June 10th, the very choice collection of pictures of the late George Field was sold by order of the executors of the late Barclay Field, of Hill Street, Berkeley Square; forty-six lots realizing £24,558. The following interesting synopsis, from *The Westminster Gazette*, shows at a glance the fluctuations of the more important pictures in this sale:

ARTIST.	SUBJECT OF PICTURE.	YEAR.	PRICE.	PRICE 1893.
W. Collins, R.A. . .	The Bird's Nest . .	1872	£189 0	£231 0
G. S. Newton, A.R.A. .	The Dutch Girl . .	1872	220 10	73 10
Clarkson Stanfield, R.A.	Coast Scene . . .	1879	430 10	336 0
Patrick Nasmyth. . .	Landscape	1879	425 5	640 10
Patrick Nasmyth. . .	Landscape	1872	390 0	367 10
George Morland . . .	A Gipsy Camp . .	1872	168 0	472 10
N. Berghem	Cattle Passing a Ford	1876	1,207 10	682 10
Breughel	Dutch Fair	1882	451 10	141 15
J. Van de Capelle . .	A Calm	1872	183 15	315 0
A. Cuyp	View off Dort . . .	1870	170 0	84 0

ARTIST.	SUBJECT OF PICTURE.	YEAR.	PRICE.	PRICE 1893.
A. Dekker	Landscape, with Mill	1872	£115 10	£378 0
Jean Baptiste Greuze .	Head of a Girl . .	1849	126 0	3,045 0
J. Van Huysum . . .	A Group of Flowers .	1864	525 0	483 0
Eglon Van der Neer .	Portrait: Young Lady	1875	525 0	262 10
Aart Van der Neer . .	A River Scene . . .	1872	252 0	294 0
A. Van Ostade . . .	Interior with Peasants	1885	945 0	766 10
Jacob Ruysdael . . .	A Landscape . . .	1848	273 0	1,260 0
Jan Steen	Interior with Figures	1875	661 10	724 10
G. Van Tol	A Shoemaker's Stall.	1882	493 10	210 0
Adrian Van de Velde .	An Italian Landscape	1839	162 15	94 10
W. Van de Velde . .	A Calm, with Boats .	1806	100 0	346 10
P. Wouverman . . .	Landscape: River and Figures	1881	315 0	483 0

The following were the more important lots, taken in the order of sale:—W. Collins, A Group of six children looking at a bird's nest, Royal Academy, 1809, 29 × 26, 220 guineas; C. Stanfield, Coast Scene, with peasant and horses near some strand boats, signed, and dated 1855, from Jonathan Nield's collection, 320 guineas; P. Nasmyth, Landscape, View at the edge of a wood, with figures, church and village on the left, 18 × 24, from the collection of John Fleming, 1879, 610 guineas; and Landscape, with farm buildings on the right, children in the foreground, signed, and dated 1826, from the Gillott collection, 350 guineas; G. Morland, Gipsy Encampment, landscape, with numerous figures, 19 × 25, from Charles Cope's collection, 450 guineas; and The Bell Inn: a house under a tree, group of labourers, 10 × 12, 235 guineas; N. Berghem, Cattle Passing a Ford, from the Clewer Manor collection, and described in Smith, 650 guineas; Breughel, Fair in a Dutch Village, with numerous figures, animals and boats, 10 × 14, 135 guineas; J. Van de Capelle, Calm,

with a boat at anchor, and three other boats near the centre, etc., signed, 23 × 36, 300 guineas; and Calm, with fishing-boats at anchor, man-of-war and boats in the distance, gulls flying over piles in the foreground, 17 × 17, 800 guineas; A. Dekker, Landscape, with a picturesque overshot mill in the foreground, the miller at the half-door, 360 guineas; J. B. Greuze, Head of a Girl, with golden hair, in white dress, black kerchief, 15 × 12, 2,900 guineas; J. Van der Heyden, Courtyard of a Palace, partly in ruins, with gentleman and lady addressed by beggars, the figures by A. Van de Velde, 11 × 14, 600 guineas; M. Hobbema, Woody Landscape, with flooded road in the foreground, on which are some ducks and a spaniel drinking, man on grey horse, signed, and dated 1667, 24 × 31, 700 guineas; J. Van Huysum, Group of Roses, peonies and pinks in a terra cotta jar on a marble slab, from the collection of the Earl of Clare and Sir C. Bagot, 19 × 15, 460 guineas; Eglon Van der Neer, Young Lady, wearing a white cap, black kerchief, and white satin robe, seated at her toilet, with book before her, 1665, signed, from the collections of Lord Gwydyr and Bredel, and described in Smith, 250 guineas; Aart Van der Neer, River Scene, mill on the right, house, trees and church on the left, 7½ × 11, 280 guineas; A. Ostade, Two Men and a Woman in a Room, engraved by Unger, from the T. Emmerson collection, described by Smith, 610 guineas; and Interior of a Cabaret, from Hamilton Palace, 730 guineas; J. Ruysdael, An

Overshot Mill, with two men opening the sluice between two pairs of wheels, Burlington House, 1871 and 1888, signed, 21 × 27, 1,700 guineas; and Landscape, with an old cottage under a group of fine trees, woman at the door, and two peasants seated on an old wheel, signed, 22 × 26, 1,200 guineas; J. Steen, Interior of a Room, engraved in mezzotint by Paul, described in Smith, and from the Bredel collection, 690 guineas; D. Teniers, The Card Players, interior with five figures seated playing cards, and other figures, signed, 18 × 23, from Sir Lawrence Dundas' collection (sold in 1794 by Greenwood & Co., when it realized 98 guineas), 760 guineas; and A Chemist's Laboratory, the operator, an old man with a gray beard, seated in an armchair, 14 × 10, engraved by Major, and described by Smith, 650 guineas; G. Van Tol, Interior, with shoemaker at his stall, from Hamilton Palace, 200 guineas; three examples of W. Van de Velde, Calm, with a royal yacht moored among a fleet of fishing-boats, a row-boat in the centre, signed, 22 × 25, 330 guineas; Calm, with two men-of-war at anchor in front, two men in a boat drawing a net, 12 × 14, 930 guineas; and Calm, with fishing-boats at anchor, man-of-war and boats in the distance, three fishermen and boat on the shore, 6 × 8, 276 guineas; P. Wouverman, An Engagement of Cavalry, three horsemen on the left riding over a man who is dismounted in a stream, soldiers screened in a cornfield, 21 × 26, 370 guineas; and Landscape, intersected by a river, engraved by

Alimet, and from the Clewer Manor and Bale collections, 460 guineas.

The same day's sale included some pictures from the collection of the late John Pemberton Heywood, of Norris Green, Lancashire, and Cloverly Hall, Shropshire. Among these were: —N. Berghem, The Mouth of an Italian River, with picturesque buildings and a ship careened on the opposite shore, signed, and dated 1654, 26 × 35, engraved, 430 guineas; J. Van der Heyden, A Street in a Dutch Town, with picturesque buildings on either side, with several figures and poultry, introduced by A. Van de Velde, signed, 22 × 27, 605 guineas; P. de Hooghe, a View in a Dutch Town, with red-brick buildings on either side, church behind, and numerous figures, signed, 47 × 41, 400 guineas; S. de Koninck, Interior, with a merchant seated at a desk mending a pen, signed, and dated 1639, 26 × 20, 360 guineas; P. de Koning, Bird's-Eye View over an extensive landscape, with buildings and a winding river, figures and animals, 56 × 68, 900 guineas; N. Maas, View in Front of a Château, with gentleman in black dress, his wife nursing a child, and other figures, 54 × 82, 600 guineas; and Aart Van der Neer, River Scene, with boats, and men drawing a net, village church and other buildings on the right, man hewing wood in foreground, signed, 33 × 46, 700 guineas. From the collection of the late Bishop of Winchester (Samuel Wilberforce, D.D.), came an example of Raffaelle, La Belle Jardinière, 48 × 31, 380 guineas.

This picture was formerly in the possession of the late Baronne de Fleury, in whose family it had been for many generations; it differs in many respects from the Louvre picture; it has the stamp of Francis I. in the left-hand corner—no such mark exists on the Louvre picture. The remaining works of the late Vicat Cole, R.A., comprising nearly 600 sketches and finished studies in oil and water-colour, principally views in Surrey, England, Wales and Scotland, and on the Thames, came under the hammer on June 16th, 17th and 19th.

The great sale of the season, June 24th, comprised the highly important collection of pictures of Mr. H. Bingham Mildmay, of 46, Berkeley Square, and Flete, Devon. It included ninety pictures, to nearly every one of which is attached a long and interesting pedigree. All the pictures are in the highest possible state of perfect preservation, and several have never before been offered for sale at auction. A great many were at one time in the renowned collection of Baron Verstolk van Soelen, which was dispersed in 1846; others were from the Hamilton Palace collection. The importance of the majority is further attested by the fact that a great many of them are described either in Smith's "Catalogue Raisonné" or in Dr. Waagen's "Art Treasures in Great Britain." The total amounted to £44,021. The more important items are as follows:—L. Backhuysen, View on the Dutch Coast, with fishing boats on the left, and a pier, a fresh breeze pre-

vails, 22 x 30, 365 guineas; and a Coast Scene, with men-of-war under full sail, from the Saltmarshe collection, 150 guineas; N. Berghem, View of a Mountainous Country, with a broad road and a pool of water in front, with animals, from the collection of Randon de Boissett, 1777, Le Boeuf, 1782, Sir C. Bagot, 1836, and Baron Verstolk van Soelen, 400 guineas; and Milking-Time, female milking a white cow, signed, 13 x 16, from Sir W. W. Knighton's collection, 280 guineas; J. and A. Both, Abraham with Agar and Ishmael, imported by Mr. Smith, from the C. H. Wade, 1827, Major Dunn, 1828, H. J. Munro and Rev. J. Lucy collections, 1,090 guineas; J. Both, The Muleteer, a grand Italian landscape, from the Boursault and Saltmarshe collections, 370 guineas; A. Bronzino, Leonardo di Toledo, wife of Cosmo di Medici, in a rich dress, with pearl necklace, her son at her side, half length, 48 x 39, from Hamilton Palace, 780 guineas; T. Gainsborough, Portrait of Lord Mulgrave, whole length, in naval uniform, 91 x 60, 570 guineas; F. Guardi, The Dogana and Church of St. Maria Della Salute, with gondolas and figures, 19 x 26, 575 guineas; Guercino, Christ and the Woman of Samaria, landscape background, from the collection of the Duke of Lucca, Sir Simon Clarke, and Lord Northwick (1859, 505 guineas); 630 guineas; J. Van der Heyden, View in a City, with a large, ancient and picturesque brick building on the right, numerous figures by A. Van de Velde, 16 x 23, from the collection of Mdlle. Hoffman, Haarlem, 1,100 guineas;

M. Hobbema, View of a Lock, with its quays and adjacent buildings on the Haarlem Sluice at Amsterdam, from the collections of Van Alphen, 1810, T. G. Campbell, 1831 (£213), Nieuwenhuys, 1833, and Van Soelen, 2,200 guineas; W. Hogarth, Portrait of the Artist's Wife, from the Willett, Adye (£351) and Heugh collections, 1,160 guineas; Holbein, Queen Catherine Parr, in a rich crimson dress embroidered with gold, from Hamilton Palace, £200; and Portrait of Erasmus, in black cap and dress lined with fur, 20 × 15, 175 guineas; M. Hondecoeter, La Famille, signed, 39 × 46, 570 guineas; Honthorst, Portrait of the Princess Mary Stuart, in yellow silk dress, signed, and dated 1639, and Portrait of William II. of Nassau, when a boy, in pink and silver dress, the pair 440 guineas—both these are from Hamilton Palace; P. De Hooghe, Interior of a Room, with a window at the back, near which a woman in a dark jacket and blue skirt is seated cutting bread and butter for a boy who stands by her side, 26 × 21, 2,800 guineas; and an Interior of an Apartment, with lady playing on a spinette, large open window showing a suite of two other rooms, 38 × 43, described by Smith in his Supplement, p. 574, as the work of Emanuel de Witte, 700 guineas; C. Janssens, Portrait of James I., from Hamilton Palace, 150 guineas; J. Lingelbach, Scene before a Farm Building, with group of three peasants and three horses near a trough, signed, 14 × 16, 200 guineas; N. Maas, Interior, with a girl seated, making lace, from the Bredel

collection, 1,600 guineas; D. Mytens, Portrait of William, Second Duke of Hamilton, 275 guineas; J. Van Ostade, The Cabaret, party of peasants outside an inn door, signed, and dated 1646, engraved by Gaujean, from the San Donato and Secretan collections, 1,450 guineas; and a Woody Landscape, from the Saltmarshe collection, 380 guineas; Palma Vecchio, Portrait of Andrea Pallardio, the architect, from the collections of Lord Radstock, Nieuwenhuys (1833), and Constable Maxwell, 180 guineas; P. Perugino, A Saint, her hands clasped in prayer, from Hamilton Palace, 220 guineas; Rembrandt, Portrait of a Young Lady, styled the artist's wife, from the Redleaf collection, 2,540 guineas; Sir J. Reynolds, Portrait of Charles Watson Wentworth, second Marquis of Rockingham, K.G., and in his robes and collar of the Garter, engraved in Lodge's "Portraits," and from the collection of the Earl of Hardwick at Wimpole, 660 guineas; J. Ruysdael, View on the Shore of Scheveningen, signed, 21 x 26, engraved by Le Bas in No. 117 in the Choiseul Gallery, from the collections of the Duc de Choiseul, Prince de Conti, Marquis of Marigny, and Van Soelen, 2,900 guineas; and the Companion, View on the Coast with the town of Mayden, engraved by Le Bas, No. 118 in the Choiseul Gallery, 1,700 guineas; S. Ruysdael, River Scene, from the Levy collection, 1876, 870 guineas; J. Steen, a Candlelight Scene, five persons around a table, and seven persons on the opposite side of the apartment, 16 x 21, 310 guineas; Tintoretto,

Portrait of a Venetian Admiral, from Hamilton Palace, 860 guineas; J. Van de Capelle, Calm Sea, with the Royal yacht at anchor on the right, several fishing and other boats, 23 × 33, 950 guineas; Aart Van der Neer, View on a Frozen River, with numerous figures skating and playing golf, signed, 17 × 20, 720 guineas; A. Van de Velde, The Bagpiper, from the collection of T. Emmerson, 500 guineas; W. Van de Velde, View on the Dutch Coast during a Calm, from the Bredel collection, 660 guineas; and a Calm, with two fishing-boats at anchor in shallow water, 13 × 15, 610 guineas; J. Van Stry, Sunny River Scene, with peasants and animals, from the Saltmarshe collection, 235 guineas; A. Watteau, Le Bal Champêtre, 36 × 49, from the Orleans Gallery, engraved by J. Couché, 3,350 guineas; J. Wynants, Highwayman attacking Travellers, with figures and horses by Wouverman, from the collection of Lord C. Townshend, 1835 (185 guineas), 410 guineas; and a Boy Angling, from the Bredel collection, 1,280 guineas; P. Wouverman, a Battle, exhibiting a desperate rencontre of cavalry, and a conflict between bodies of infantry, 21 × 31, 1,290 guineas; and Zucchero, Queen Elizabeth, three-quarter length, life size, 50 × 40, 110 guineas.

The last sale of the year, July 22nd, comprised property from several sources. The ancient and modern pictures from the collection of the late Right Hon. Arthur George, Earl of Onslow (who died in 1870) included: P. De La Roche, Napo-

leon Crossing the Alps, 110 × 85, painted for the Earl of Onslow in 1848, engraved by François, 750 guineas: J. Ruysdael, a Waterfall, lofty hill partially covered with verdure and crowned with a cluster of trees, and shepherd driving a flock of sheep, 39 × 33, from the collection of Baron Lockhorst, 1826, 1,210 guineas; and a View in Guelder Land, with a river falling in a cascade over rocks, figures, signed, 39 × 55, 1,300 guineas; J. Both, grand Italian Landscape, with muleteers and peasant in a bullock waggon, signed, 46 × 62, 830 guineas. The pictures collected early in the century by the late Right Hon. George, fifth Earl of Essex (who died in 1839), included Sir A. W. Callcott, Rotterdam, Royal Academy, 1819, 33 × 44, 380 guineas; W. Collins, The Fish Auction, a view on the south coast of Devonshire, Royal Academy, 1823, 32 × 42, 750 guineas—these two were painted for the Earl of Essex; W. Hogarth, A Music Party, containing portraits of Mr. and Mrs. Fricke Hogarth, and Millar the bookseller and his wife, and others, 24 × 33, 200 guineas; Sir E. Landseer, Cat's Paw, 1824, engraved by C. G. Lewis, 29 × 27, 890 guineas; three works by J. M. W. Turner, The Trout Stream, stream and fisherman in foreground, bridge in right distance, on the left high hills enveloped in clouds, 35 × 47, 4,800 guineas; Walton Bridge, looking up the Thames, sheep-washing in the foreground, 34 × 37, 4,100 guineas—both exhibited at Burlington House, 1878; and The Nore, agitated sea, signed, and dated 1808, Burlington House, 1884,

35 × 48, 4,100 guineas; and Sir D. Wilkie, Interior of a Highland Cottage, a highland warrior returned from battle, Royal Academy, 1825, 23 × 33, 340 guineas. Properties from other sources included:—D. Cox, Collecting the Flocks, signed, and dated 1848, 36 × 54, one of the artist's three largest works, from the Bullock collection, 1,150 guineas; P. Nasmyth, A Woody Landscape, from the collection of John Bentley, 415 guineas; and W. J. Müller, A Frosty Scene, the Gamekeeper, 1837, 65 × 49, 300 guineas.

This season's sales ought not, perhaps, to be passed without a notice, however brief, of the famous collection of armour and arms formed by the well-known connoisseur, the Baron de Cosson, F.S.A., which had been on loan to the South Kensington for the two years preceding its dispersal on May 2nd and 3rd. There were in all 240 lots, which realized a total of £8,458 10*s.*,—a *cap-à-pie* suit of fluted armour, of the Maximilian epoch, in superb condition, one of the finest in Europe, complete in every respect and absolutely without restoration of any kind, from the armoury of Lord Stafford, 1,680 guineas; a part of a suit of Milanese armour, consisting of the gorget, globose breastplate with its skirt, back plate with its gardereins, and the two arms complete from the shoulder to the wrist, 755 guineas; and an embossed Milanese casque, of classic form and great artistic beauty, dating from the first half of the sixteenth century, 405 guineas.

One of the most interesting sales of 1893, took

A CUP OF ANCIENT DAMASCUS GLASS.

(P. 225.)

place on July 11th, and three following days, and comprised the magnificent collection of etchings, engravings by and after old masters formed by the late Robert Stayner Holford, of Dorchester House, Park Lane. The collection of 696 lots realized £28,119 9*s.* 6*d.* We have only space to refer to a few of the principal Rembrandts, viz., Rembrandt Leaning on a Sabre, first state (only four known, the other three are in national collections), £2,000; Christ Healing the Sick, called the Hundred Guilder piece, first state, on Japan paper, £1,750; another impression, second state, £1,290; Our Lord Before Pilate, first state, £1,250; The Three Cottages, first state, £275; A Village with a Square Tower, first state, £210; The Canal, on Japan paper, £260; Ephraim Bonus, first state, with the black ring, only two other impressions exist in this state, £1,950; John Cornelius Silvius, £450; Coppenol, the large plate, first state, £1,350; Portrait of Van Tolling, second state, £530; and The Burgomaster Six, second state, £380.

We may here refer to one of the most interesting articles sold during the year—a rare beaker-shaped cup, of ancient Damascus glass, enamelled above with Arabic inscription in colours, and six allegorical Eastern figures below, on silver gilt stem and foot, decorated with fleur-de-lys and arabesques, and with knop of rock crystal in the centre of stem, 10½ inches high. This article, of which we give an illustration, was sold on July 17th, and realized 1,650 guineas.

Only one important collection of pictures—that

of Mr. Adrian Hope—was sold during the year 1894, during which season only twenty works sold for 1,400 guineas and upwards as compared with the fifty-five of 1892. The first noteworthy sale took place on April 28th, and included property from various sources. The more notable of the drawings and paintings in oils collected by Mr. Birket Foster, the eminent artist, and removed from The Hill, Witley, Surrey, were a series of seven pictures illustrating the story of St. George and the Dragon, painted by Sir E. Burne-Jones over thirty years ago for the dining-room of The Hill, Witley, and never exhibited, realized 2,000 guineas—the sizes varying from 42 × 37 to 42 × 72. From another property there came a series of four pictures by L. Alma Tadema, 29 × 15, exhibited at the Royal Academy, 1877, and engraved by A. Blanchard, Spring, Summer, Autumn, and Winter, which realized 260 guineas, 230 guineas, 240 guineas, and 460 guineas respectively. Vicat Cole, Oxford, from Iffley, Royal Academy, 1884, 51 × 84, 530 guineas; J. C. Hook, "Little to Earn and Many to Keep," Royal Academy, 1879, 760 guineas; J. Linnell, Philip Baptizing the Eunuch, Royal Academy, 1840, 550 guineas. The twenty important modern pictures of the late Richard Hemming, of Grosvenor Place, included :—J. Ferneley, The Quorn Hunt, 1837, 200 guineas; Ary Scheffer, Dante and Beatrice, 1856, 68 × 37, the celebrated picture, engraved, the earlier of the two on the same subject, and for which Messrs. Agnew paid £2,000 before it was finished; Sir E. Landseer,

Chevy, the celebrated work, 3,750 guineas; W. Mulready, The Barber's Shop, Royal Academy, 1811, from the collection of the Earl of Ducie, 240 guineas; J. Phillip, The Water-Carrier of Seville, 1859, 53 × 36, 240 guineas; Sir T. Lawrence, Portrait of Mrs. Whittington, of Thebaston Hall, Suffolk, painted about 1785, 83 × 53, £750; T. Gainsborough, View near King's Bromley, on Trent, Staffordshire, with cows, and four figures with a dog in a boat, 46 × 65, painted for the family of John Newton Lane, and from the collection of W. Delafield, 1870 (750 guineas), 360 guineas; W. Collins, The Dead Robin, 1872, 36 × 31, from the collection of T. C. Higgins, for whom it was painted, 460 guineas; and J. Constable, A Scene on the River Stour:[1] the river runs across the foreground, with cottages and thatched boathouse on the opposite bank, cows watering on the left, a barge with a white horse in it is on the right. From this it was afterwards called "Constable's White Horse," signed, "J. Constable, A.R.A., London, 1819," 51 × 73, exhibited at the Royal Academy in 1819, in which year the

[1] C. R. Leslie, R.A., in his "Life" of the painter says: "The 'White Horse,' on many accounts the most important picture to Constable he ever painted, and certainly one of the finest, is now in the possession of L. Archer Burton, Esq., of the Woodlands, Hants." At a late period of the painter's life he calls it "One of my happiest efforts on a large scale, being a placid representation of a serene grey morning, summer." "Nobody has painted with more truth the finest English summer weather as in the 'White Horse.'"—C. R. LESLIE, *Handbook for Young Painters*, p. 277.

artist was made an Associate, and purchased from the Academy by the artist's friend, Archdeacon Fisher, of Salisbury; exhibited on loan at the British Institute, 1825, and at Lille, 1825, and awarded a gold medal; from the collection of B. Archer Burton, 1855 (600 guineas), 6,200 guineas.

The pictures of the late Arthur Anderson, of Wimpole Street, sold on May 19th, included G. H. Boughton, Afternoon in Minden, Holland, purchased from the artist, Royal Academy, 1882, 285 guineas; B. W. Leader, An Evening in the Surrey Wolds, 30 × 48, 300 guineas; P. H. Calderon, Andromeda, purchased from the artist, Royal Academy, 1885, 280 guineas; E. Long, An Assyrian Captive, Royal Academy, 1880, 440 guineas (this picture is said to have cost 1,500 guineas); L. Fildes, An Alfresco Toilette, painted for the owner, Royal Academy, 1889, 1,300 guineas; L. Alma Tadema, Water Pets, Royal Academy, 1874, 620 guineas; D. G. Rossetti, Venus Verticordia, 32 × 27, 500 guineas; P. Joanowitz, A Sword and Dagger Fight, 41 × 61, 750 guineas; and The Winning Card, 38 × 55, 370 guineas; L. C. Müller, Almee's Admirers, 1882, 30 × 50, 610 guineas; G. Chierici, La Polenta, 49 × 63, 255 guineas; and L. Deutsch, The Guard, 51 × 32, 310 guineas.

An extraordinary amount of interest was taken in the sale of pictures by George Romney, also of a large number of sketch-books, autograph correspondence, etc., on May 24th and 25th, the property of the late Miss Romney, of White-

stock Hall, Ulverston. The books and autographs included the following items:—Romney's receipt and memorandum books, with names of the portraits and prices paid, from 1779 to 1796, £23 2*s*. Nearly fifty of Romney's sketch-books were also sold in about twenty lots, the highest price paid for any single book being £15 4*s*., whilst each of the other lots realized prices which can only be regarded as remarkable, considering the extremely "sketchy" nature of the contents. As regards the portraits engraved after Romney, it can only be said that in spite of the generally poor condition which the majority of them were in, the prices ruled uniformly high. Mrs. Jordan as the Romp, by Bartolozzi, proof before any letters, brought 28 guineas. The framed prints included: Emma, Lady Hamilton, as Nature, by H. Meyer, printed in colours, £100; The Right Hon. Edmund Burke, by Jones, first state, 41 guineas; Mrs. Ann Warren, by C. Hodges, 110 guineas; another copy of the same, 94 guineas; Mrs. Carwardine and Child, by J. R. Smith, first state, 90 guineas; Mrs. Stables and her Daughters, by the same, second state, 125 guineas; Lady Isabella Hamilton, by J. Walker, first state, 112 guineas; Miss Frances Woodley, by the same, first state, 118 guineas; Henrietta, Countess of Warwick, by the same, 211 guineas. The second day's sale included the following:—Portrait of the artist, painted in the year 1795, 210 guineas; another portrait of the artist, 50 × 40, painted at Eartham in the autumn of 1782, when he was

forty-eight years old, and engraved by T. Wright, 420 guineas—this striking portrait was purchased by Mr. Agnew, for the National Gallery; Mrs. Tickell (Miss Linley) 24 × 20, 1,150 guineas; Head of Miranda, 280 guineas; Titania, Puck, and the Changeling, engraved in 1810 by Scriven, and from the artist's sale in 1807, 205 guineas; the Rev. John Romney, the painter's only son, painted in the year 1794, in two sittings occupying three hours, 250 guineas; Mrs. Crouch, oval, 75 guineas; Mrs. Inchbald, the authoress, seated, in white dress and cap, 30 × 25, 950 guineas; James Thomas Pain, with Pomeranian dog, signed, and dated 1776, 800 guineas; Mrs. Billington as St. Cecilia, painted in 1787, 900 guineas; Lady Hamilton as a Bacchante, leading a goat, 50 × 40, painted probably in 1792, a replica of the one which was sent to Sir William Hamilton at Naples, and which is believed to have been lost at sea, 300 guineas; Lady Hamilton as a Bacchante, dancing on a heath, 1791, 60 × 48, 600 guineas. The result of the two days' sale was £9,745.

A few interesting pictures from the collection of the late John Gibbons, of Hanover Terrace, Regent's Park (who died in 1851), and from other sources, were sold on May 26th, the more notable being:—Sir A. W. Callcott, The Shrimper, 38 × 55 850 guineas; W. Collins, Returning from the Haunts of the Sea Fowl, 18 × 15, painted for the Rev. E. Coleridge of Eton, 1833, 310 guineas; J. Constable, Yarmouth Jetty, signed and dated,

1820, 12 × 20, 490 guineas; T. Creswick, A Squally Day, Coast Scene, with pier in the distance, figures and animals by R. Ansdell, 41 × 59, 350 guineas; B. Denner, Head of an old Woman, originally in the possession of Charles VI., 345 guineas; T. Gainsborough, The Market Cart, waggon drawn by two horses, and in it three women and two children, a man leaning over the side helps a girl (the painter's daughter) to climb up, 47 × 58, said to have belonged to George IV., 4,500 guineas; and A Girl with pigs, 39 × 48, engraved by Earlom, from the collection of Sir J. Reynolds, who purchased it from the Royal Academy, and afterwards in the collection of M. de Calonne, 800 guineas; J. Linnell, Barking Trees, a clearing in a forest, number of figures in the foreground, 1817, 30 × 41, 460 guineas; and The Mill, a view over wild heathland, with windmill in the foreground, Royal Academy, 1847, 14 × 19, painted for Mr. Gibbons, and sometimes known as "The Gateshead Windmill," 530 guineas; G. Morland, A Farmyard, signed and dated 1791, 27 × 35, 440 guineas; P. Nasmyth, View in a Valley, with old cottages at the edge of a wood, 14 × 21, 390 guineas; Sir J. Reynolds, The Duchess of Gloucester and child, 50 × 39, arched top, 300 guineas; J. M. W. Turner, A Sea Piece, with fishing boats lowering sail in a squall, 17 × 23, painted for the "inimitable Jack Banister," the Comedian, bought from his family, 1,200 guineas; T. Webster, The Slide, 29 × 60, Royal Academy, 1849, engraved by R. Graves, 520 guineas; R.

Wilson, Sion House, 40 × 53, 380 guineas; Sir D. Wilkie, Sheep-washing, 35 × 53, from the Baring collection, 1848 (660 guineas), the celebrated picture engraved by Finden, 710 guineas; S. de Vlieger, Scheveningen Beach, with stranded boats, signed and dated 1633, 26 × 41, 380 guineas; J. T. Gainsborough, Edward Judge Willes in his robes, engraved by J. Heath, 1792, 50 × 40, 360 guineas.

The collection of pictures, chiefly by the Old Masters, formed by the late Sir C. L. Eastlake, P.R.A., and sold June 2nd (total £9,040), included Andrea Cordelle Agi, The Marriage of St. Catherine, 1504, from Stowe, 240 guineas; Giovanni Bellini, Madonna and the Infant Saviour in the act of blessing the donor, 28 × 48, formerly an altarpiece of the property of the Pesaro family, 510 guineas; and a similar subject, the child seated on a parapet, and castle on rocks in the background, 30 × 23, 410 guineas; Gentile Bellini, an Altarpiece, with the Madonna enthroned, with a canopy and gorgeous drapery, on her knee the Child holding an apple, signed, 48 × 32, arched top, 650 guineas; Beltraffio, Portrait of a man, in profile, black dress and cap, from the Frizzoni collection at Bellaggio, 22 × 18, 360 guineas; Bonifazio, Madonna and Infant Saviour in a landscape, with St. Catherine offering fruit, from the Northwicke collection, 39 × 59, 450 guineas; A. Borgognone, Madonna and Child, the Façade of the Certosa di Pavia in the course of building in the background, 21 × 14, 420 guineas; S. Botticelli,

Madonna, with the Infant Saviour in her arms, holding a pomegranate, and the infant St. John on the right, 23 × 17, 720 guineas; D. Ghirlandaio, Madonna with the Infant Saviour, her left hand holds a veil which crosses the Child, river scene and buildings in the background, 34 × 22, 1,170 guineas; Filippo Lippi, St. Catherine with wheel, study from the picture of the Holy Family in the Uffizi Gallery, 16 × 12, 450 guineas; B. Montagna, Madonna and Child, 25 × 19, 200 guineas; and Vandyck, Rinaldo and Armida, with river nymph and cupids, in grisaille, 22 × 16, 400 guineas—the pendant picture, from Sir Robert Peel's collection, is now in the National Gallery. Pictures from other sources sold on the same day included Rembrandt, A Girl in a rich brown dress and white chemise, seated, with her hands crossed, signed, 31 × 26, 670 guineas; Nattier, Portrait of a lady (? Princess Victoire) of the Court of Louis XV. in gauze dress, pearls and gems, 21 × 17, 500 guineas; Pesellino, Madonna, in rich dress and blue mantle, holding the Infant Saviour, 25 × 18, 430 guineas; and Francesco Francia, St. Roch, the patron saint of prisoners and the sick, full length, 83 × 58, 950 guineas. The more important of the collection of ancient and modern pictures of the late Alexander Dennistoun, removed from Golfhill, sold on June 9th, and property from other sources, were:—J. Linnell, The Timber Waggon, 1856, 35 × 47, 620 guineas; G. Morland, African Hospitality, 33 × 47, engraved by J. R. Smith, 280 guineas; J. and A. Both, Landscape, from the Bredel collection, 750

guineas; and Soldiers conducting prisoners, a grand landscape view in Italy, described by Smith (No 94), 37 × 62, 300 guineas; J. Ruysdael, a Snow Scene, with windmill and cottages, 14 × 17, from the Van der Pott collection, 385 guineas); and a View near Haarlem, with the great church in the distance, 17 × 20, from the Fesch collection, 500 guineas; and D. Ghirlandaio, Virgin and Child, small three-quarter length, landscape scene through opening behind, from the collection of the late G. B. E. Hodges, 20 × 22, 340 guineas. On Saturday June 16th, several properties were sold. The late Sir Hugh Hume Campbell's collection included:—M. de Hondecoeter, Cockatoo, Green Parrot, and other birds, in a garden, 26 × 32, 420 guineas; P. de Hooghe, Golf Players, 24 × 17, 660 guineas; G. Metsu, a lady in a grey bodice, trimmed with swan's down, seated before a window, 8¼ × 7, 335 guineas; J. Ruysdael, A Forest Scene, man and woman with some sheep in the distance, signed, 40 × 51, 1,250 guineas; J. Vandyck, portrait of Don Livio Odescalchi, nephew of Pope Innocent XI., in black dress, from the collections of the Earl of Ashburham and Lord C. Townshend, 560 guineas. The pictures of the late Mr. Onley Savill-Onley, of Stister Hall, Essex, included:—J. Hoppner, Mrs. Jordan as Rosalind, 35 × 27, engraved by J. Jones, and said to have been suppressed, 1,100 guineas; G. Morland, Interior of an Ale-house kitchen, with five figures, signed and dated 1795, 29 × 24, 360 guineas; J. Stark, View on the river Yare, at Thorpe, 24 × 39, 495 guineas;

and a Woody Landscape, with a peasant and four cows going to the water, 16 × 21, 380 guineas; and G. Terburg, Drinking the King's Health, armed cavalier, bareheaded, with long hair, seated near a table, in the act of emptying a tall glass, other figures, signed and dated 1658, 37 × 32, 1,060 guineas. The late Captain C. W. Selwyn's pictures included J. Crome, Senr., A Yarmouth Water Frolic, with numerous boats and figures, 42 × 68, from the collection of Dr. Turton, Bishop of Ely, 2,600 guineas; G. Romney, Portraits of Mr. and Mrs. Browne, a pair, 30 × 25, 510 guineas; J. Stark, a Forest Scene, with timber waggon, horses and peasant, 350 guineas; and J. Hoppner, Henrietta Elizabeth Frederica, wife of Sir W. Langham, whole length, 90 × 56, 400 guineas.

The great sale of the season took place on June 30th, when the renowned collection of Old Masters formed by the late Mr. Adrian Hope (who died in 1863), was dispersed. Mr. Hope was one of the first picture collectors to recognize the high position which the best works of Dutch and Flemish masters would in the course of time take as articles of commerce, but it is probable that no one would have been more surprised than he at the results of the dispersal of his collection. He possessed not only uncommon taste and judgment, but he was one of the few who availed themselves of advantages which can never again occur. He secured examples from all the best collections dispersed before 1860; in other words, he ceased collecting when the works of his favourite artists became

fashionable and consequently expensive. Unfortunately we have no means of striking a complete comparison between the prices paid as against those received for the seventy odd pictures constituting the collection, but we have data which justify us in expressing the opinion that the entire body of pictures cost well under £10,000—and it realized a total of £49,884 for 75 lots.

The principal lots were as follows:—P. T. Van Brussel, Vase of Flowers on a marble slab, signed, and dated 1787, 20 × 15, 340 guineas; N. Berghem, An Italian Scene, 1657, 25 × 31, 260 guineas; G. Berkheyden, View in Haarlem, with the Great Church, and numerous figures, 1674, 20 × 26, 450 guineas; J. Both, Hilly Landscape, with a broken and varied foreground enriched with clusters of trees, signed, Smith, No. 31, 580 guineas; A. Caneletto, The Grand Canal, Venice, View from the Church of St. Maria Della Salute, numerous gondolas, shipping, etc., 28 × 44, 890 guineas; G. Coques, Portraits of a Gentleman, with his wife and child, from the Brind collection, Smith No. 12, 490 guineas; A. Cuyp, A Grand Landscape, from the Emmerson and Saltmarshe collections, Smith, "Supplement," No. 48, 2,000 guineas; and Two Travellers Halting at an Inn, from the R. Winstanley collection, Smith, No. 270, 530 guineas; G. Dow, The Flute Player, from the Saltmarshe collection, Smith, No. 73, 3,500 guineas; J. B. Greuze, A Young Girl, with a blue ribbon in her hair, dressed in blue and white, from the Pierpoint and G. T. Braine collections, Smith, No. 69; B.

SIR PETER LELY,
PORTRAIT OF MRS. CLAYPOLE

Adrian Hope sale (p. 237).

Van der Helst, Portrait of an Officer, with long hair, cuirass and brown leather jerkin, 35 × 26, 780 guineas; J. Van der Heyden, View in a Dutch Town, with three churches on the right and another on the left, 17 × 23, 600 guineas, and a composition with Picturesque ruined Buildings, village church and trees, and figures introduced by A. Van de Velde, from the Braine collection, 250 guineas; M. Hobbema, Landscape with cottage, 1663, from the Emmerson collection, Smith, No. 99, 3,000 guineas; M. Hondecoeter, "Langh leeft den Koningh" (Long live the king), an owl conducting a concert of birds, 60 × 74, from the James Goding collection, 1857, 1,500 guineas; P. de Hooghe, Interior of a Chamber, from the Radstock, Marquis of Stafford and Scarisbrick collections, Smith, No. 29, 2,150 guineas; K. du Jardin, The Affectionate Mother amusing her Child, a meadow scene, Smith, No. 110, 480 guineas; T. De Keyser, Interior of an Apartment, with a gentleman seated at a table, with a pounce box in his hand, 26 × 19, 300 guineas; Sir P. Lely, Portrait of Mrs. Claypole in a blue dress and brown scarf, 35 × 29, 450 guineas; N. Maas, A Young Woman, at a pump, interior of a kitchen, in which are an abundance of culinary utensils, from the Bernal collection, Smith, No. 12, 2,860 guineas; another interior, a Female Servant in red jacket and white cap, playing at duck, 23 × 25, 900 guineas, and another, with a Woman Suckling a child, nurse kneeling at her side, Smith, No. 4, 300 guineas; G. Metzu, The Letter, lady in a dark-gray jacket bordered with fur, from the

Braine collection, Smith, No. 28, 320 guineas; and Portrait of a lady in a puce silk dress and green jacket, trimmed with swan's down, $8\frac{3}{4} \times 7\frac{3}{4}$, from the Theobald collection, 1851, 1,200 guineas; F. Moucheron, An Italian Landscape, with buildings on the height to the left above rock, group of trees, and figures by A. Van de Velde, 1660, 34 × 46, 340 guineas; M. Van Musscher, View in Amsterdam, market woman carrying four baskets of vegetables, 1669, 20 × 16, 320 guineas; Aart Van der Neer, Dutch Village on a River, with a church tower and buildings, two men in a boat, moonlight effect, 25 × 21, 300 guineas; E. Van der Neer, Young Lady, elegantly attired in a grey silk bodice and red satin skirt, from the Slater and Lake collections, Smith, No. 27, 290 guineas; G. Netscher, The Cherry Seller, 13 × 11, 260 guineas; A. Ostade, Interior, with four figures, woman in the foreground holding a music book, $9\frac{1}{2} \times 7\frac{1}{2}$, 235 guineas, and Interior of an Alehouse, two peasants seated at a table near a staircase, and other figures, $11 \times 8\frac{3}{4}$, 260 guineas; A. P. Stevaerts, A Lady in black silk dress, lace cap, collar and cuffs, pearl necklace and bracelets, 15 × 12, 250 guineas; P. Potter, Four Oxen in a Meadow, 1653, Smith, No. 5, 900 guineas; Rembrandt, Portrait of Jonckur Petronella Buys, afterwards married to Burgomaster Cardon, in black silk dress, with a cluster of gold chains around her neck, 1635, Smith, No. 497, 1,300 guineas, and a Portrait of Nicholas Ruts, in black gown and cap, from the collection of William II. of Holland

REMBRANDT,
PORTRAIT OF NICHOLAS RUTS.

From the collection of the late William II., King of Holland (sold August, 1850, £283); purchased by the Queen of Holland from the Rooms Winkel Family of the Hague; described in Niewwenhuys's catalogue as "Portrait d'un Rabin"; Adrian Hope sale (p. 238).

(1850, £283), purchased by the Queen of Holland from the Rooms Winkel family of the Hague, 4,700 guineas; P. P. Rubens, a Wild Boar Hunt, in a woody landscape, a party of seven huntsmen on foot, and four on horseback, from the King of Holland's collection, Smith (Part 2, 276), 1,660 guineas; and An Illustration to Euripides' tragedy of "Alcestis," a composition of fourteen figures, 17 × 26, probably a design for a tapestry, 340 guineas; J. Ruysdael, a Waterfall, a splendid landscape, painted with admirable breadth and with singular delicacy, from the W. Theobald collection, 1851 (355 guineas), Smith, No. 114, 1,600 guineas; and An Old Fort, from the Braine collection, Smith's Supplement, No. 10, 610 guineas; J. Steen, Scene on the Terrace of a Chateau, with a man in puce jacket and blue and white striped shirt, lady in orange silk petticoat, signed, 17 × 14, 780 guineas; D. Teniers, "Le Docteur Alchymiste," engraved by Tardieu, Smith, No. 78, 260 guineas; G. Terburg, Portrait of a gentleman in black dress, with white collar and sleeves, holding a black hat in his right hand, small whole length, 24 × 17, 400 guineas; W. Van de Velde, A Sea View, under the effect of a light breeze, from the Casimir Perier and Wyatt (of Oxford) collections, Smith, No. 154, 300 guineas; J. Weenix, The Garden of a Chateau, dead hare suspended from the branch of a tree, under which are some flowers, a dead white cock, etc., 47 × 40, 670 guineas; P. Wouverman, Les Quartiers des Vivandiers, view of an encampment on an extensive plain, Smith,

No. 178, 700 guineas, and J. Wynants, The Weary Traveller, 1658, Smith, No. 12, 205 guineas.

The pictures from the celebrated Fountaine collection, chiefly formed by Sir Andrew Fountaine in the early part of the last century, were sold on July 7th, and included W. Etty, The Choice of Paris, 72 × 108, painted in 1825 for the Earl of Darnley, engraved by Wass, 500 guineas; P. P. Rubens, The Prodigal Son, from the W. Wilkins collection, engraved by Bolswert, Smith, No. 804, 800 guineas; J. Ruysdael, The Lake of Haarlem, 21 × 36, from the Duval collection at Geneva, 940 guineas; and a View on the Brill River (or perhaps one of the branches of the Zuyder Zee) under the appearance of strong breeze and impending rain, 39 × 57, Smith, No. 44, 1,300 guineas; A. Watteau, A Masquerade Scene, group of five small three-quarter length figures in masquerade dress, engraved, 9¼ × 7¼, 400 guineas; and Guido, Il Diamante,[1] Venus stealing Cupid's Bow,

[1] This picture is mentioned by Malvasia in his "Felsina Pittrice Vite dei Pittori Bolognesi" as one of the most admirable works of Guido; he states that it was painted for a jeweller in exchange for a diamond worth 150 scudi, the jeweller afterwards repenting his bargain. The picture was sent to Venice, and was there so much admired that it fetched 300 scudi. In 1665 it was placed in the Duke of Mantua's collection, and was then called "Il Diamante," probably in reference to the jeweller's diamond. From the Mantua collection it passed into the hands of the Count Poletti, of Pozzuoli. It was subsequently purchased by Longhi, the celebrated engraver, who died before he finished engraving it. It was bought by Mr. Buchanan from the collection of Chevalier Bucheron, President of the Academy of Painting at Turin.

D. TENIERS, "LE DOCTEUR ALCHYMISTE."

Signed; engraved by Tardieu under the above title; Smith's Catalogue Raisonné, Vol. III., No. 78; Adrian Hope sale (p. 239).

90 × 61, £1,000. Other properties included several works by Sir J. Reynolds, Lady Betty Delmé, sister of the Earl of Carlisle, and children, the celebrated picture engraved by Valentine Green in 1779, and by S. W. Reynolds, 94 × 58, 11,000 guineas; Portrait of the Hon. Miss Monckton, afterwards the second wife of the Earl of Cork, painted 1779, 93 × 57, engraved by Jacobe, 1781, and by S. W. Reynolds, 7,500 guineas; Portrait of Miss Whitbread, in white silk dress, with gold embroidered ornaments, 92 × 55, 1,500 guineas; Portrait of Emily, Duchess of Leinster, in white and gold dress, in an oval, 30 × 25, 500 guineas, and. Portrait of Lady Louisa Conolly, in white dress, yellow cloak lined with ermine, seated on a terrace, painted in 1775, 53 × 39, 700 guineas; and T. Gainsborough, Portrait of William Pitt, in blue coat, in an oval, 30 × 25, 410 guineas. The last Saturday sale of the season (July 14th), comprised the pictures of the late Duchess of Montrose, but several were withdrawn, and the majority of the others were bought in, and those which were actually sold are dealt with in the 1895 sale of the Duchess (see pp. 244-246.)

CHAPTER XIV.

1895 AND 1896.

THOMAS HAKEWELL—MR. JAMES ORROCK AND SIR JAMES LINTON, P.R.I. — CAROLINE, DUCHESS OF MONTROSE — THE LYNE STEPHENS PICTURES—FREDERICK CRAVEN'S DRAWINGS BY COX, D G. ROSSETTI, AND E. BURNE-JONES—MR. KENNEDY'S TURNERS — PICTURES BY MODERN ARTISTS — THE JAMES PRICE COLLECTION—HENRY DOETSCH—C. F. HUTH'S COLLECTION—PICTURES FROM VARIOUS SOURCES—THE GOODE COLLECTION OF OLD SÈVRES—SIR EDWARD J. DEAN PAUL—GEORGE SIMPSON—MR. C. H. T. HAWKINS—COLONEL HARGREAVES—THE THOMSON BONAR FAMILY PORTRAITS—THE HASKETT-SMITH MORLANDS — PICTURES FROM PRIVATE COLLECTIONS — JOHN MORLEY OF UPPER CLAPTON — THE EARL OF WARWICK'S DRAWINGS BY OLD MASTERS—WORKS BY G. ROMNEY—SIR JULIAN GOLDSMID'S COLLECTION — MR. ARTHUR SEYMOUR—MR. WILLIAM ANGERSTEIN—LORD LEIGHTON'S SALE.

REGARDED as a whole, the most striking features of the season of 1895 were the exceedingly high prices paid for the best works of the early English masters, and for portraits of beautiful women by French and English artists. In only a very few instances were the pictures which come within these two phases entirely untouched by the restorer—who so often "restores" a work of art

THE LYNE STEPHENS COLLECTION.

Two views of Messrs. Christie's Large Room, showing objects of art from the Lyne Stephens Collection. From photographs by Mr. L. Hannen.

until there is little left of it save the canvas. The editor of *The Year's Art* makes the interesting observation, that of the forty-five pictures which reached or exceeded the sum of 1,400 guineas, no less than thirty-one are by English masters.

Passing over a number of minor sales, the collection of the late Thomas Hakewell, of Harrington Square, February 23rd, included three noteworthy Gainsboroughs, which, if offered a few months later in the season, would, doubtless, have caused some sensation, and possibly have realized considerably higher prices. There is no record of the excellent Portrait of the artist himself in a blue coat having appeared in the auction room since Jonathan Buttall's sale in 1799, when it realized a few pounds; it is an oval, 25 × 19, 360 guineas; a Group of three children and a donkey under a tree, 35 × 27, 580 guineas; and the companion, a Landscape with four children and a donkey, 420 guineas. The former of this pair was purchased by Mr. White, of Westbourne Green, at the Gainsborough Dupont sale for a very trifling amount. Three days in April, 25th to 28th, were occupied in selling a portion of the valuable collection of pictures and water-colour drawings of Mr. James Orrock, R.I., and also a portion of the collection of Sir James Linton, P.R.I. These collections contained a number of charming drawings in excellent states, by J. Varley, G. Chambers, G. Barret, W. Hunt, David Cox, De Wint, S. Prout, and T. Collier, which, however, for most part, realized comparatively small prices. The pictures were

not particularly notable, and not a few of them were understood to be bought in. Frans Hals, Laughing Girl, 240 guineas; J. Phillip, Holy Water, 1857, 220 guineas; J. Linnell, Woodcutters, from the collection of Thomas Webster, R.A., 290 guineas; two works of John Constable, which were once in the possession of the Constable family, Brighton Beach, 310 guineas, and A View near Bergholt, 330 guineas; J. Crome, A View near Whitlingham, 270 guineas; D. Cox, Welsh Pass, with flock of sheep and dog, 300 guineas, and J. M. W. Turner, The Trossachs, painted for Mr. Munro, of Novar, 600 guineas.

During May the famous collections of Caroline, Duchess of Montrose, and Mrs. Lyne Stephens, were dispersed. The Montrose pictures, 114 in number, realized a total of slightly over £14,000. All, or nearly all, the best examples had been offered on July 14th, 1894, and were withdrawn or bought in, much to the disgust and disappointment of a large number of buyers.[1] However, the death of the eccentric Duchess prevented a recurrence, so far as

[1] Of the pictures which were really sold at the *fiasco* of July 14, 1894, we may specially mention: W. J. Müller, L'Ariccia, 34 × 54, 700 guineas; two by Sir J. Reynolds, Mrs. Mathew, wife of the Rev. H. Mathew, from the Wynne Ellis sale, 1876, 4,400 guineas; and A Girl and Dog, 1777, 29 × 23, also from the Wynne Ellis sale, 510 guineas; and G. Romney, Mrs. Moody, in white dress, pink sash and bows, landscape background, three-quarter length, 49 × 39, 400 guineas. It may be here mentioned that the total amount realized by "Mr. Manton's" entire collection of plate, jewels, engravings, furniture and pictures (April 29—May 4), was £53,438.

she was concerned, of a similar proceeding, and the pictures were sold for what they were worth. The dealers and buying public generally are invariably suspicious of such proceedings, and the diminished interest in the sale compared to that of the year previously was very marked. Moreover, nearly all the best works have been restored, cleverly in some instances, but not so cleverly as to escape detection. In addition to this, some of the so-called Sir Joshuas and others were obvious copies or repetitions of well-known originals. It is a curious fact that nearly every one of the pictures bought in last year now sold for considerably less than the figures at which the hammer fell on the former occasion. F. R. Lee, The Ferry at Cliveden, 90 × 105, from the collection of the late Sir J. Warrender, of Cliveden, 300 guineas; Lee and T. S. Cooper, A Woody Scene, with cows watering, 1853, 360 guineas—in 1894 this was bought in for 330 guineas; T. S. Cooper, Sheep and Goats, previously bought in for 350 guineas, now experienced an advance of 10 guineas; W. Collins, The Disposal of a Favourite Lamb, 1813, receded from 400 guineas to 350 guineas. Mr. Faed's well-known work, The Poor Man's Friend, from the Academy of 1867, which originally cost about 1,500 guineas, was bought in in 1894 for 650 guineas, and now dropped to 590 guineas; Sir Frederick Leighton, Helen on the Walls of Troy, 1865, the engraved work which, like the last mentioned, cost probably 1,500 guineas, declined from 410 guineas to 310 guineas. The

great picture of the sale was the Reynolds Portrait of Lady Smyth and her children, a three-quarter length, with hat and feathers, white dress, and black lace mantilla. This work, which was painted in 1787, and has been engraved by Bartolozzi, was purchased at the sale of the collection of T. G. White, grandson and heir of Sir G. H. Smyth, of Benchurch Hall, Essex, in 1878, for 1,250 guineas, it subsequently became the property of the Duchess of Montrose for about 5,000 guineas. It was once a masterpiece, but unfortunately the face of the lady is entirely repainted. It realized 4,800 guineas, probably half the amount it would have fetched had it been untouched, in which condition it would undoubtedly have been one of the very finest pictures ever sold at auction. The picture catalogued as Sir Joshua's Portrait of Lady Anne Fitzpatrick, as Sylvia, in white dress with blue skirt and sash, is a good but obvious copy of the picture which is or was in the possession of Lord Lyveden; it realized 1,550 guineas,—a very good price indeed for a copy. Reynolds's Portrait of Mrs. Pownall as Hebe, bought in in 1894 at 600 guineas, was knocked down for just half the amount. The second great Portrait of the sale was Gainsborough's three-quarter length of Madame le Brun, in white dress, trimmed with lace; it was exhibited at the Royal Academy in 1780, was bought in in 1894 for 3,100 guineas, and now fetched 2,150 guineas.

A large number of the Lyne Stephens pictures, sold May 11th, particularly of the less famous

examples, more than quadrupled in value during thirty or forty years. The collection was for the most part formed by the late S. Lyne Stephens (who died in 1861), of Lynford Hall, J.P., and D.L.; on the death of Mrs. Lyne Stephens, better known to fame as Mademoiselle Duvernay, the actress, the collection was thrown into the market. It is stated that some of the choicer pictures were actually willed to the Trustees of the National Gallery, but Sir William Harcourt's Death Duties Bill so enraged Mrs. Lyne Stephens, that she cancelled this bequest a few months before her death. One of the choicest pictures of the sale, a Troyon, consisted of a group of three sporting dogs and gamekeepers in a wood, 29 × 33, sold for 2,850 guineas; and it is understood to have become the Lyne Stephens property for a very small sum. Of the seven works of which the Spanish school was comprised only two can be regarded as unquestionably original. First, the Velasquez full-length Portrait of a young lady called an Infanta, with blonde crimped hair inclosed behind in a red net. This was in the Duc de Morny sale of May, 1867, when it fetched 51,000 francs, or rather more than £2,000; in twenty-eight years it had advanced to 4,300 guineas. The second was a fine and important work of Murillo, representing Faith presenting the Eucharist, 64 × 96; it was originally painted for a semicircular space on the wall on the epistle nave of the Church of Sta. Maria la Blanca, and forms a companion to the Immaculate Conception now in the Louvre, which

was purchased at the sale in 1882 of Marshal Soult for 586,000 francs. The Lyne Stephens picture was brought from Spain by General Faviers, but it was not in his sale in 1837; in the Pourtales sale, March, 1865, it realized 67,500 francs; it was now sold for 2,350 guineas. A very fine old copy of the three-quarter length Portrait of the Velasquez, Philip the Fourth, which realized the price of an original—71,000 francs—in the Salamanca sale of 1867, dropped to 390 guineas; and a frequently repeated bust by the same artist of the Infanta Maria Teresa in black and white dress, realized as much as 770 guineas. The second Murillo in this sale has an exceedingly interesting history. It is a picture of St. Joseph and the Infant Jesus, 42 × 34; it was in the Spanish gallery at the Louvre of King Louis Philippe, at the dispersal of which in 1853 it only realized £440, being in bad condition, having sustained injury from sea-water and ill-usuage. This exceedingly popular composition, or one of its numerous repetitions, has been engraved and lithographed a number of times, and now realized 950 guineas.

The principal picture in the Dutch school was a very important work of Cuyp—a Portrait of the Prince of Orange with his sons, prepared to start for the chase—the Prince is elegantly habited in a purple dress, and is mounted on a dappled grey horse, this work measures 44 × 61, and was brought to this country by M. Delahante; at the Sanderson sale in 1848 it fetched 530 guineas, and now

realized 2,000 guineas. Karel du Jardin, View in Italy, 19 x 18, described by Smith, 300 guineas; J. Van der Heyden, View in a Dutch town, in front of a Gothic Church, with several pigs admirably introduced, by Adrian Van de Velde, 17 x 21, 650 guineas. Isaac Ostade, Scene in front of an inn door, with a gentleman about to mount a gray horse, signed and dated 1665, possibly from the collection of the Duchesse de Berri, and certainly from that of the Comte de Morny, 19 x 25, Smith's "Supplement," p. 127, 1,660 guineas. An exceedingly beautiful combination of Rubens and Breughel, the Holy Family, surrounded by a garland of flowers, 26 x 20, 555 guineas—its price at the Pommersfelder sale was £1,440: Terburg, A Gentleman paying his addresses to a lady, the engraved picture, 29 x 27, described by Smith, page 131, 1,950 guineas; William Van de Velde, a Calm, with yacht at anchor, 20 x 25, 660 guineas; and a Sea Piece, storm coming up, sloop with numerous figures in the centre, 1663, 13 x 15, 580 guineas; J. Weenix, Gardens of a Palace, 60 x 64, 720 guineas. The French pictures in this sale realized extraordinary prices; the works were for the most part in excellent condition, and fairly authentic. The three Greuzes were not very remarkable, the best being a Portrait of a young girl praying, kneeling by a bed, 26 x 21, 560 guineas; a pair by J. B. Pater, The Swing and The Dance, each realized 770 guineas; Claude, The Artist sitting on the shore drawing, 13 x 19, experienced the fall which seems to have attended nearly all the examples of his

work which have come into the market during the past forty years; the picture under notice is engraved in the "Liber Veritatis," and at the Dubois sale in 1840 it realized 700 guineas; it now changed hands for 485 guineas. The prevailing fashion for first-class portraits of beautiful women manifested itself in a number of striking instances at this sale. Madame Vigée le Brun, Portrait on panel of a lady in white muslin dress and claret-coloured jacket, 41 × 32, 2,250 guineas (see full-page plate); Nattier, Portrait of a lady of the court of Louis XV., supposed to be one of his daughters, seated on clouds and holding two doves, 1737, 48 × 38, 3,900 guineas; Two other portraits by Nattier occurred in this sale, one of the Princess de Conty, a daughter of Louis XV., seated on clouds and holding flowers, 48 × 40, 300 guineas; and Portrait of a lady in white dress with blue drapery, dated 1754, 390 guineas; F. H. Drouais, Madame la Comtesse du Barri, with powdered hair, in pink robe trimmed with fur and lace, 22 × 18, respectively in the collections of the Marquis de St. Clou and of the Baron de Beurnonville, 690 guineas. Lancret was represented by a pair illustrative of La Fontaine, the first, Nicaise, 1,300 guineas (see full-page plate); and the second, Les Deux Amis, 1,050 guineas; both were small pictures, 11 × 14. The only example of Watteau to which reference need be made is the celebrated Game d'Amour, well known through the engraving by P. L. Le Bas; this picture is of the most beautiful quality, and

MADAME LE BRUN, PORTRAIT OF A LADY.

On panel. Lyne Stephens sale (p. 250).

works of this master which answer this description occur in the market only at long and irregular intervals; this example now realized 3,350 guineas. The seventy-eight pictures in this sale realized £46,786. The Lyne Stephens collection of objects of art, sold May 9th, and eight following days, realized £134,206.

The third Saturday in May (18th) was taken up with the dispersal of the choice collection of modern pictures and water-colour drawings formed by the late Frederick Craven, of Thornbridge, Bakewell, the cabinet of water-colour drawings and pictures of the late T. S. Kennedy, of Park Hill, Wetherly, Yorkshire, and some excellent pictures, the property of the late Thomas Woolner, R.A., the sculptor. The Craven portion was comprised in sixty-three lots, which brought a total of £21,452. The drawings in this property by Sir Francis Powell, F. W. Topham, G. Cattermole, W. Hunt, and F. Tayler need not detain us, although it may be mentioned that most of them were exhibition pictures, and that they sold exceedingly well. The works of D. Cox included: a drawing of a Welsh Funeral, Bettws-y-Coed, 29 × 40, given as an Art Union prize of the value of £20, now brought the enormous sum of 2,400 guineas; Windsor Great Park, 28 × 38, which in 1867 fetched 177 guineas, now brought 1,350 guineas; Gravel Pits, 22 × 32, 200 guineas; The Vale of Clwyd, 23 × 37, 455 guineas; Bolsover Castle, 22½ × 36½, 470 guineas; Broom Gatherers, Chat Moss, 24 × 34, 470 guineas; and Beeston

Castle, 25 × 35, 600 guineas. Turner's drawing of the Land's End, 11 × 17, engraved in the "England and Wales" series, realized 830 guineas. The chief of the fine drawings by Ford Madox Brown were Elijah and Widow's Son, 37 × 24, 310 guineas, and The Dream of Sardanapalus, 18 × 22, 225 guineas. Five drawings also were by Dante G. Rossetti, and the highest price paid for a single example was for "Washing Hands," 1865, 17 × 14, which in 1881 sold for 175 guineas, and now advanced to 480 guineas; next to this in value was the Return of Tibullus to Delia, 19 × 23, 265 guineas. Sir Edward Burne-Jones was represented by four drawings, by far the most important of which was the magnificent composition "The Hesperides," 47 × 38, exhibited at the Guildhall in 1894, 2,560 guineas; a pair of exquisite works, Vespers and Night, each 30 × 22, 450 guineas and 430 guineas respectively. Of the pictures, we need only mention the set of four painted by Sir E. Burne-Jones for Mr. Craven, illustrating the story of Pygmalion, respectively The Heart Desires, The Hand Refrains, The Godhead Fires, and The Soul Attains; this set was exhibited at the Grosvenor Gallery in 1879; one, and only one, offer of 3,500 guineas was received for the four. The Kennedy property contained an uncommonly fine series of Turner drawings, eleven in number. The highest price went for the Lake and Town of Zug, 11 × 18, formerly in the collection of Mr. Ruskin, from whom Mr. Kennedy obtained it, 1,100 guineas; another ex-

LANCRET, NIÇAISE.

An illustration to "La Fontaine."

Vous savez des étoffes vendre
Et leur prix en perfection ;
Mais ce que vaut l'occasion
Vous l'ignorez, allez l'apprendre !"
Conte de la Fontaine, vii., livre iii.

Engraved by Champollion ; from the collection of the Baron de Beurnonville, 1881, and illustrated in the sale catalogue ; Lyne Stephens sale (p. 250).

ample from Mr. Ruskin's collection, Arona, 11½ × 16, 700 guineas, at which price the well-known drawing of Carew Castle, 11 × 18, from the Addington and Heugh collections, was also knocked down; the latter is engraved in Turner's "England and Wales;" an interesting little view of Oxford engraved by Goodall in 1841, was made for a Mr. Ryman of Oxford in 1839, Turner received 100 guineas for it, and it was afterwards in the Munro sale, 490 guineas. Mr. Kennedy's twenty drawings and four pictures realized a total of £6,447. The late Thomas Woolner's pictures included:—W. Mulready, Idle Boys, 1815, 1,000 guineas; T. Gainsborough, Portrait of General Wolfe, 520 guineas; and the celebrated picture by J. F. Lewis, The Bezestein Bazaar of El Khan Khalil, Cairo, from the David Price collection, 1,400 guineas.

Two important picture sales were going on simultaneously on the 25th of May, for while Messrs. Christie were selling the collection of the late George Orme, of the Manor House, Sutton, Surrey, and selections from those of Mr. J. M. Keiller, the late Richard Hemming, Messrs. Robinson and Fisher were selling the pictures of the late Viscount Clifden, to the latter of which the limits of this work do not allow us to refer more fully (see *ante*, p. 209). Mr. Orme's pictures were all modern, and the only two high prices were paid for works by J. C. Hook, Gold of the Sea, from the Bunbury and other collections, 1,000 guineas, and Hearts of Oak 1875, 38 × 57, 740 guineas. From

another source came—J. C. Hook's The Boat, 350 guineas; Sir David Wilkie, The Abbotsford Family, a finished sketch of Sir Walter Scott and his family, signed and dated 1817, exhibited at the Royal Academy in the following year, engraved by J. Smith as the frontispiece to the 12th volume of the Waverley Novels, 11 × 14, 600 guineas; T. Faed, Conquered but not Subdued, 660 guineas; Sir E. Landseer, Chevy.

> "Weel, sir, if the deer got the ball,
> Sure's Deeth Chevy will no' leave him—"

Royal Academy, 1868, and widely known through T. Landseer's spirited engraving, 5,700 guineas; and The Sentinel, portraits of Lion and Dash, the Duke of Beaufort's dogs, 1,850 guineas; John Phillip, Early Career of Murillo, 1634, from the McConnel sale of 1886, 3,800 guineas. A few highly desirable pictures were sold on June 8th, from the property of the late John Clark, of Curling Hall, N.B., at the head of which came Rosa Bonheur, Going to Market in Brittany, 1854, from the Bullock and Walker sales, 1,440 guineas; W. Q. Orchardson, Story of a Life, 710 guineas; David Cox, The Vale of Clwyd, reapers returning home, 1846, 36 × 55, 600 guineas, and Erskine Nicol, The Fisher's Knot, 1863, 530 guineas.

The highly important collection of modern pictures, chiefly of the early English school, formed during the last thirty years by the late Mr. James Price, of Barcombe, Paignton, South Devon, constituted the chief sale of the season (June 15th). The

DAVID COX,

HADDON HALL: ROOK SHOOTING.

Signed D. Cox, 1850.

Exhibited at the Royal Jubilee Exhibition, 1887; and at Burlington House, 1894; James Price sale (p. 260).

collection itself was far from perfect, the Sir Joshuas were all ugly pictures, three of the Turners had suffered seriously, and the nomenclature of many was more than questionable. In spite of these and other defects, the ninety-one pictures brought a total of over £87,140. The picture of the day, and, indeed, so far as that goes one might add of the season, was the Gainsborough Portrait of Lady Mulgrave, an oval, 29 × 24, in white dress, black mantle, and hair *poudré*. Waltner has etched this picture, which thirteen years ago realized 1,070 guineas, before, indeed, the boom in Gainsboroughs came into vogue. To what an extent the fashion has changed may be gauged by the fact that the bidding for this portrait now started at 5,000 guineas, and in a few minutes had reached 10,000 guineas. This is the second highest amount ever paid for a Gainsborough at auction, the record price being obtained by the celebrated portrait of the Duchess of Devonshire in the Wynn Ellis sale of 1876, namely 10,100 guineas. This latter picture, which so mysteriously disappeared a few days after its purchase from the Agnew galleries, was nearly double the size of the Lady Mulgrave. It is said that at the private view, Burlington House, 1885, the late Mr. Price was offered and refused 7,000 guineas for this "perfect example of Gainsborough at his best moment, and a perfect portrait of one of the most attractive of women" (see full-page plate). There were nine other works catalogued under Gainsborough's name, but some of these he probably never saw. The Portrait of the

second Viscount Mountmorres, in light-green coat, lace ruffles, and bob wig, a bust to left, nearly full face, 2,000 guineas. This and the Lady Mulgrave were by far the best of the Gainsboroughs in regard to quality and perfection. The half-length Portrait of Viscount Hampden, somewhat stiff but otherwise successful, brought only 650 guineas; the three-quarter length Portrait of Lady Clarges, seated at a harp, and in golden-brown dress edged with gold, brought 2,000 guineas, a considerable advance on the 350 guineas at which it was acquired seventeen years ago. Gainsborough's renowned *chef-d'œuvre*, Repose, 47 × 58, which was presented by the artist to his daughter as a marriage gift, from the Gillott sale, 1,400 guineas. The other works catalogued as by Gainsborough included:—Landscape: evening, herdsman, dog and three cows, clump of trees to the left, hilly distance, 29 × 24, 550 guineas; Portrait of John Palmer, M.P., half-length, in green coat, powered wig and lace cravat, 29 × 24, 360 guineas; James Wolfe (afterwards General), half-length, oval, in blue uniform with red collar, and embroidered with gold, 29 × 24, 300 guineas; and Mrs. Buchanan McMillan, nearly full face, blue dress, white berthe, hair poudré, large straw hat, 29 × 24, 310 guineas.

The seven works of Sir Joshua Reynolds excited considerably less interest than those of his great contemporary. The principal ones were the half-length Portrait of Lady Melbourne in a white dress, with a blue robe lined with ermine over it, 2,300 guineas; the three-quarter length of the Hon. Mrs.

JULES DUPRÉ, LANDSCAPE.

Signed. James Price sale (p. 260).

Seymour Damer, the distinguished amateur sculptor and a frequent exhibitor at the Royal Academy from 1785 to 1818: this lady, who is in a white dress embroidered with gold, over which is a peach-coloured robe lined with pale blue, was a cousin of Horace Walpole, and was one of the "pretty fellows" who adopted, with the Lady Melbourne above mentioned, and the Duchess of Ancaster, the male dominoes at a famous masquerade at the "Pantheon" in 1772. Her portrait, which now realized 2,200 guineas, was painted in the year previously, and is well known through J. R. Smith's engraving. The three-quarter length Portrait of the Countess of Rothes—there were three contemporary Countesses-Dowager of Rothes, each of whom married a second husband —who married Bennet Langton, brought 1,660 guineas, the face is an unattractive one. One of the many Portraits of Kitty Fischer, three-quarter length, in white dress, dove nestling in her lap, and another on the back of the settee, 35 × 27, 1,300 guineas (see full-page plate). Reynolds's Portrait of himself, formerly in the collection of Sir Thomas Lawrence, P.R.A., engraved by Finlayson, 29 × 24, and sold among his effects after his death, is a satisfactory one, and brought 1,050 guineas. The other portraits attributed to Reynolds were: Mrs. Angelo, wife of the celebrated fencing master of that name, half-length, seated, dark dress, open in front, with rose at breast, 1760, 29 × 24, 600 guineas; and Anthony Chamier, M.P. for Tamworth, one of the Under-secretaries of

State, and much assailed by "Junius," 1767, engraved by Ward, three-quarter length, sitting, in puce-coloured coat, holding a book, 49 × 39, 450 guineas.

The five Romneys were not of the best quality or of even second-rate importance, but three of them brought good prices, the sketchy Portrait of Emma Hart, Lady Hamilton, a bust, reached 2,030 guineas (see full-page plate); a three-quarter length of Lady Urith Shore, 1,800 guineas; and a half-length of Miss Harriet Shore, 1,860 guineas. The others were:—A Child, in a white dress with a blue sash, one of the Romney family, from whom it was privately purchased, 23½ × 18¾, 400 guineas; and Mrs. Willett, half-length seated figure, facing to the right, in classical white dress, blue band at the waist, chin resting on the left hand, oval, 27 × 22, 700 guineas. The six Turners brought highly satisfactory prices on the whole. The chief example of this master, Helvoetsluys, brought what was then regarded as the high amount of 1,600 guineas at the Bicknell sale of 1863, and now advanced to 6,400 guineas. The Val d'Aosta, which realized 910 guineas at the Munro sale in 1878, now advanced to 4,000 guineas. The luminous and beautiful view of the Thames from the garden of a house at Mortlake, Royal Academy, 1827, 35 × 47, 5,200 guineas (see full-page plate),—each of these three pictures was exhibited at Burlington House in 1895. The well-known pair, Going to the Ball, San Martino, Venice, and Returning from the Ball, S. Martha, Venice, 24 × 36

A. APPIANI, PORTRAIT OF NAPOLEON I. IN CORONATION ROBES.

On the 26th May, 1805, by request from the Senate of the Italian Republic, Napoleon was crowned King of Italy at Milan by the Archbishop of that city, but it was stipulated that the two crowns—of France and Italy—should remain united only on his head. Napoleon, therefore, appointed his stepson, Eugene Beauharnais, his viceroy of the Kingdom of Italy. Three-quarter length, standing and looking sternly to the right; the hair brushed forward on to the forehead. Napoleon wears a green uniform, richly embroidered with gold, and a green cloak lined with white silk, which is also embroidered. Across his breast is a red ribbon bordered with green, and round his waist a white silk scarf, in which is a sword with hilt ornamented with the head of Medusa and an eagle. He wears the chain of the Order of the Golden Eagle, and several other Orders on his breast; his left hand is on a crown which rests on a cushion.

Signed A.A.; Painted at Milan in 1805; James Price collection (p. 260).

inches, each of which appeared at the Royal Academy of 1846, and again at the Royal Jubilee Exhibition of 1887, and were in the Windus and Gillott collections, were now sold for 5,600 guineas the two. The best of the three Hoppners was a three-quarter length Portrait of Lady Coote, seated on a bank under trees, in a black dress with short sleeves, 1,800 guineas (see full-page plate); a half-length of Lady Gordon in a brownish yellow dress brought 1,090 guineas; and Master Russell, three-quarter length, full-faced portrait of a little boy, in white frock with pale pink sash, 30 × 24, 1,000 guineas (see full-page plate). Sir W. Beechey, a three-quarter length Portrait of Frederica Charlotte Catherine, Duchess of York, eldest daughter of the King of Prussia, married in 1791, Frederick, Duke of York, second son of George III., 1,200 guineas; and a nearly full-length of Lady Barnard, seated in a landscape under a tree, 1,180 guineas. G. Morland, Mutual Confidence, from the Levy sale, 1876, 940 guineas; and The Labourer's Home, 1790, 15 × 12, 320 guineas. The only other pictures in this sale to which we need refer are J. S. Colman, Grand Marine subject, 43 × 54, 2,200 guineas; W. J. Müller, Carnarvon Castle: Sunrise and Mist, 1837, 39 × 59, purchased privately from the Manley Hall collection, 2,300 guineas, purchased for the National Gallery; and Ruins at Smyrna, one of the finest and most perfect works of this master, 12 × 16, 520 guineas; J. F. Rigaud, Portraits of Sir Joshua Reynolds, in red, J. Bacon, the sculptor, in brown, and Sir W.

Chambers, the architect of Somerset House, in green, 610 guineas, which was secured for the National Portrait Gallery; David Cox, View of one of the towers of Haddon Hall, with high trees in front of it, 1850, 24 × 17, 600 guineas (see full-page plate); and The Hayfield, farmer on a white horse, with two women by his side, grey sky, 10½ × 15½, 400 guineas. W. Hogarth, Portrait of Peg Woffington, oval, 6½ × 5¼, 600 guineas—this picture was purchased from the artist himself by James, Earl of Charlemont, and was subsequently in the collection of the Earl Granville, from whom it was acquired by the late Mr. Price; Jules Dupré, Landscape, with cattle drinking, signed, 13½ × 16¾, 590 guineas (see full-page plate); A. Appiani, Portrait of Napoleon I. in coronation robes, three-quarter length, 38 × 28, painted at Milan in 1805, 750 guineas (see full-page plate); Mad. Vigée Le Brun, Princess Elisabeth, sister of Louis XVI., half-length, in a low-necked white dress, with blue sash, a wreath of pale pink roses encircling her head, an oval, 31 × 24, exhibited at the Grafton Gallery, 1894, 500 guineas; J. Phillip, Seville: a Spanish beauty in green dress, yellow shawl, black mantilla, and holding a fan, 1859, 24 × 17, 410 guineas; P. Nasmyth, View in Hampshire, 1826, 11¾ × 15½, 410 guineas; Sir A. W. Callcott, Scene in the Channel, 26 × 38, 310 guineas; Sir E. Landseer, Browsing: a white goat nibbling at a mossy trunk of a tree, engraved by Lewis, and presented by the artist to C. R. Leslie, 14 × 17½, 530 guineas; J. Constable, The

Mill Tail, $5\frac{3}{4} \times 8\frac{1}{2}$, mezzotinted by David Lucas 360 guineas; J. Crome, On the Norfolk Coast, 24 × 29, from the Mendel collection (185 guineas), 420 guineas; Sir D. Wilkie, The Letter Writer, a scene in Constantinople, exhibited at the British Institution, 1842, at the International Exhibition, 1874, and at the Royal Jubilee Exhibition, 1887, 26 × 21, 1840, 400 guineas; and a Turkish Coffee House, a Tartar narrating in a Café the news of the taking of Acre by the Allied Forces, 26 × 21, 400 guineas—both these pictures were published in Wilkie's "Sketches in Turkey, Syria and Egypt"; W. Etty, "The Bather," 1843, from the Novar (150 guineas), and Gillott (460 guineas), 410 guineas; and The Return of the Prodigal Son, 33 × 42, 460 guineas; R. P. Bonington, Pont des Arts, Paris, $13\frac{1}{2} \times 17\frac{1}{2}$, 350 guineas; and Near Bologne, $12\frac{1}{2} \times 17$, 340 guineas; and R. Wilson, View on the Arno, 39 × 49, 620 guineas.

The pictures of the late Mr. Henry Doetsch, which occupied the next Saturday (June 22nd) and the following Monday and Tuesday, were 448 in number, and cost, as it is said, about £100,000, only showed a gross total of £12,899. The portentous catalogue of this collection occupied 126 pages, and was burdened not only with a superfluous preface from Dr. Richter, but with pedigrees more or less imaginary. The average result of this sale gives about £25 to each work of art, whereas few reached that amount, three figures being quite an exceptional event. The three or four fairly good pictures were an altarpiece ascribed

to Jacopo da Pontormo, 86 × 73, 400 guineas; Frans Hals, Portrait of a gentleman and one of a lady, a companion pair, 640 guineas and 200 guineas respectively. The last picture sale in June (29th) was an uninteresting one, and contained only a few articles of importance. A pair of pictures by David Cox, The Hayfield, and Changing Pastures, each 14 × 20½, for which the artist received £30 in 1850, now brought 740 guineas; J. Linnell, A Coming Storm, Royal Academy, 1873, 49 × 72, 580 guineas, a very considerable drop from nearly double the amount which it realized in 1888; but the picture is understood to have sustained a considerable amount of damage through its journey to Chicago in 1893; and Sir F. Leighton, Greek Girls playing at Ball, from the Academy of 1889, 700 guineas. The best of a collection of modern French pictures sold on the same day were a fine example of Millet, a Winter Scene, with a woman carrying faggots on the outskirts of a wood, 1,100 guineas; Troyon, Hay Cart and Horses, 17 × 25, 800 guineas; and nine Corots, the chief of which was Les Saules, 17 × 23, 600 guineas.

The late C. F. Huth's highly important collection of modern pictures and drawings (July 6th) was evidently made with great good taste and excellent judgment. Nearly all the drawings were in perfect condition, having been chiefly purchased direct from the artists and kept in portfolio ever since. The artists represented were J. Constable, David Cox, Birket Foster, W. Hunt,

J. HOPPNER,
PORTRAIT OF MASTER RUSSELL.

From Lord Northbrook's collection ; James Price sale (p. 259

J. Linnell, J. M. W. Turner, P. De Wint, and others. Of the drawings, it must suffice to say that they sold very well indeed. The great picture of the sale was an unsurpassed example of Constable, a view of Stratford Mill on the Stour, not far from Bergholt. It was purchased from the artist by his friend, Archdeacon Fraser, of Salisbury, for 100 guineas; it was painted in 1820, and appeared at the Academy of that year, and at the British Institution five years later. It is well known through the engraving by Lucas, and became Mr. Huth's property for about £600 some thirty-five years ago, and now found a ready purchaser at 8,500 guineas. Mr. Huth had great faith in Morland's work, and he purchased some good examples at a time when the tide of fashion had not yet turned towards the quiet domestic pictures of this artist. The choicest specimen was the refined and beautiful Visit to the Child at Nurse, 24 × 30, engraved in mezzotint by W. Ward, 1788, 1,050 guineas; a pair, Partridge Shooting, etched by Rowlander, and Pheasant Shooting, 15½ × 20, which cost the late owner less than £100, now brought 480 guineas; and a characteristic example, a Cottage Door with a peasant kneeling and tying his shoe, 33 × 45, 710 guineas. James Holland, A View in Venice, with the Dogana, Doge's Palace and Library, and the Piazzetta of St. Mark's from the Lagoon, 23 × 39, 500 guineas; three excellent examples of J. Linnell were A River Scene, 1847-53, 24 × 29, 540 guineas; The Woodman's Dinner Hour, 1854, 17 × 21, 520

guineas; and The Cornfield: Reaping, 1855, 26 × 38, 550 guineas; D. Wilkie, The Errand Boy, the engraved picture, from the collections of Sir J. Swinburne and J. Knowles, 810 guineas; T. Webster, The Cherry Seller, 14½ × 14, from the Young sale of 1866 (800 guineas), 200 guineas. The day's sale of sixty-eight drawings and fifty-three pictures brought a total of £23,982. The second and third days' sales were entirely composed of drawings which call for no further mention, except to state that the two days' total amounted to £3,565. Mr. Huth's choice collection of old mezzotint and other engravings, minatures, and enamels brought over £7,000.

The last sale of any consequence of the season (July 13th) comprised pictures by old masters and of the early English school, from a great many sources. It was, on the whole a very remarkable sale. The first nineteen lots offered were from the collection of the late Sir John Chandos Reade, sixth baronet, of Shipton Court, Oxon. The two chief pictures in this collection were portraits by Romney of Sir John Reade, the fifth baronet, and Lady Reade, his wife, the latter in white and gold dress; these realized 510 guineas and 1,050 guineas respectively. As an illustration of the value of a pedigree to a picture, it may be mentioned that the portrait of Lady Reade was offered at Christie's two years previously, simply as that of "a lady in a white dress," when it was bought in for 500 guineas. Sir W. Beechey's portrait of Sir John and Lady Reade brought 320 guineas and 235

J. HOPPNER, PORTRAIT OF LADY COOTE, WIFE OF SIR CHARLES COOTE OF DONYBROOK, 2ND BARONET.

James Price collection (p. 259).

respectively. J. Hoppner, whole-length portrait of Admiral Viscount Nelson, the battle of Copenhagen in the background, 2,550 guineas; Sir J. Reynolds, Portrait of Admiral Viscount Hood, 520 guineas; and his Portrait of Captain Winter, 725 guineas. W. Van de Velde, a View on the River Y during a Calm, painted in his early time, and formerly in the collection of the Marquis of Bute at Wroxton, 16 x 22, Smith, No. 165, 810 guineas; M. Hobbema, a View of a canal in Winter, 19 x 27, Smith, No. 104, 1,450 guineas; and Watteau, Les Plaisirs du Bal, one of many repetitions, 1,050 guineas; both these works were also at Wroxton Abbey for many years. Three pictures, withdrawn from the Clewer Manor sale in 1876, were now offered, and will be found mentioned in vol. i., p. 255.

Among the choicer examples of the early English school in this sale, none created so much interest and, it may be added, surprise, as the appearance of a second portrait by Gainsborough of Lady Mulgrave. This picture, which is said to be the earlier of the two works, came direct from Mulgrave Castle, but it is not to be compared with the beautiful work in the Price sale, which realized 10,000 guineas. The mystery of the two portraits was cleared up by a letter from Lord Normanby in *The Times* of the 19th of July. Both pictures were at one time at Mulgrave Castle, and the example offered on the 13th of July was bought in at 3,500 guineas. Other pictures which sold well included J. Hoppner, Portrait of Maria Pelham

Carleton, in white dress, carrying flowers, 1,050 guineas; George Morland, Storm, with a farmer on a white horse, 600 guineas; G. Romney, Portrait of the Hon. Mrs. Beresford, one of the ladies painted by Sir Joshua Reynolds in the celebrated picture of the Three Graces, direct from the family for whom it was painted—a beautiful example of this artist, 30 x 25, 1,650 guineas; and T. Lawrence, whole-length Portrait of Lady Owen, 95 x 98, 950 guineas. A number of excellent pictures of the Dutch school also occurred in this sale, notably a Portrait of a young man by Rembrandt, formerly at Stowe, 1,100 guineas; a curiously clever combination by Van Balen and Breughel, Pomona presenting Fruits to Flora, surrounded by allegorical figures of the Seasons in an oval, and encircled by garlands of fruits and flowers, etc., 280 guineas; Peter Codde, an Interior of an apartment, 1640, 19 x 25, from Lord Dover's collection, 1893, 410 guineas; and Hubert Van der Goes, The Stem of Jesse (see vol. i., p. 256), 610 guineas.

Only one important collection of porcelain came under the hammer during 1895, and this comprised the old Sèvres of the late Mr. W. J. Goode, of South Audley Street. The sale took place on July 17th and following day, 301 lots showing a total of £24,302 (which includes bought-in property). We have only space to enumerate a few of the more important lots:—old Sèvres, ewer and cover, turquoise ground, painted with fisherman on a quay, and a Coast Scene with children in two

J. M. W. TURNER, MORTLAKE.

Exhibited at the Royal Academy in 1827, under the title of "Mortlake Terrace, seat of William Moffat, Esq.: Summer Evening;" and at the Winter Exhibitions, Burlington House, 1872 and 1895; James Price sale (p. 258).

large medallions by Morin,[1] 8½ inches high, and an oval-shaped bowl with similar subjects, 370 guineas; a portion of the celebrated dessert service made originally for Louis XVI., and afterwards purchased by George IV., and now at Windsor Castle—the ground is gros-bleu, richly decorated with wreaths of leaves, sprays of roses, and scrolls in gold, and medallions with classical subjects, dating from 1784-1792—the plates for this service averaged 100 guineas each; an oval dish, with four medallions by Dodin, 10¼ inches long by 7⅜ inches broad, 255 guineas; a Sceau, painted with Hercules, Omphale and Cupid, and Diana and Nymph in a landscape in two large medallions, 6¾ inches high, 305 guineas; another, 7½ inches high, 230 guineas; and a fine large vase and cover of elegant form, exquisitely painted with Venus, Adonis, and Cupid in front, and with a bouquet of flowers on the reverse, 16½ inches high, from the Bernal, S. Rucker, and Dudley collections, 500 guineas; and the celebrated Coventry vases forming a matchless garniture de cheminée, consisting of a vase and cover, formed as a "Vaisseau à mat," 14½ inches high, and a pair of even-tail jardinières and stands, 8½ inches high, Rose-du-Barri ground, with bands of green, richly gilt and exquisitely painted with subjects of peasants and flowers in medallions, by Morin, marked with the letter G, of the date 1759, from the collections of

[1] "We had one exactly like this at the Tuileries; I wonder what became of it," the Empress Eugenie is reported to have said in 1882 on seeing the turquoise ewer and bowl by Morin.

the Earl of Coventry and the Earl of Dudley (from whom Mr. Goode is said to have acquired them for £10,000), 8,000 guineas (see full-page plate),—it was understood that the reserved price was not reached, and that consequently the lot was not sold. There were several plates from the magnificent service made at Sèvres in 1765 for the Empress Catherine II. of Russia, and these sold from 120 guineas to 155 guineas each.

The season of art sales with which we bring this work to a close cannot be described as one of particular interest or importance, although it has been in some respects one considerably above the average. The earliest sale of note took place on March 4th, 5th, 6th, 9th and 10th, and comprised the first portion of the important collection of porcelain, objects of art, and decorative furniture of Sir Edward J. Dean Paul, Bart., deceased, late of Cambridge House, Twickenham, and St. George's Place, S.W., and included old Chinese enamelled porcelain; Chinese and Japanese carvings, embroideries and other Oriental objects of art; old Dresden, Sèvres, Berlin, Vienna, Frankenthal, Höchst and other European porcelain; French, and other decorative bronzes and metal work; a large collection of old French decorative objects, including chased ormolu clocks, candelabra, wall-lights, hanging chandeliers and lanterns, fenders, etc., of the time of Louis XV. and Louis XVI.; also Louis XIV. Boulle caskets, mirrors, inkstands, writing tables and cabinets; marqueterie and parqueterie secretaires, cabinets, commodes,

T. GAINSBOROUGH, LADY MULGRAVE.

Anne Elizabeth, daughter of Nathaniel Chowley, Esq., of Howsham; married, in 1787, Constantine John Phipps, Esq., second Baron Mulgrave.

Etched by Waltner; James Price collection (p. 255).

tables, etc., chiefly of the time of Louis XV.; fine library tables and old leather screens, painted with Watteau and Boucher subjects; carved furniture, covered with old French tapestry; old French carved oak cabinets, carved and gilt pier tables and mirrors; also a large collection of old Flemish and other carved wood cabinets, tables, chairs, mirrors, etc.; old German, Dutch, and Flemish marqueterie; Italian carved pier tables, glasses, and other decorative furniture; statuary marble figures and busts, sculptured marble vases and pedestals. Also a collection of old Chelsea-Derby, Worcester and other English porcelain; Chippendale carved mahogany and other old English decorative furniture, including a number of fine Chippendale chairs, mirrors in carved and gilt Chippendale frames, Elizabethan carved oak cabinets, etc. The five days' sale of 856 lots brought a total of £20,378, very high prices ruling throughout, although none of the items calls for special mention. The Dean Paul valuable collection of old English and foreign silver and silver-gilt plate, jewels, bijouterie, and objects of vertu, majolica, Limoges enamels, Venetian and German glass, boxwood carvings, and a variety of other objects of art, chiefly of the sixteenth and seventeenth centuries, came under the hammer on June 23rd, and three following days, 664 lots realizing £10,134. Finally the Dean Paul collection of high-class pictures by Old Masters of the Dutch School was sold on June 27th, 128 lots showing a total of just over £11,571. The grand

total, therefore, of the Dean Paul sale, exclusive of the wines, a small library of books, and the furniture sold on the premises, amounts to over £42,083. The pictures included, among much of a tenth-rate description, some works of high-class quality with "pedigrees" which cover their history for over a century. One of the most notable pictures was a view on the Zuyder Zee, with the fortress of Naarden in the distance, one of the most perfect works of Backhuysen ever offered for sale, and with none of the faults almost inseparably associated with his productions; this little picture measures 15 × 19. It was bought in a mixed sale at Amsterdam in 1828 for £270, was sold in Sir Charles Bagot's collection in 1836 for 370 guineas, and now realized 840 guineas. The most important example of Teniers was the picture known as The Alchymist, an interior of a laboratory furnished with crucibles, retorts, and other apparatus, 23 × 32, signed, and dated 1649. This work appeared in the sale of the collection of Minderhout de Neuville in 1765, when it realized £142; it was acquired at the sale of Baroness Thoms, near Leyden, in 1816, for £76, and now sold for 750 guineas; an Interior by the same artist, with a youthful peasant wearing a red cap and a blue jacket, 12 × 10, 245 guineas; and a still smaller work by the same artist, The Sense of Tasting, signed, 195 guineas. The finer of the two important examples of Adrian Van de Velde, but unfortunately in his late manner, was a Woody Scene with a shed at the side and a stream flowing

G. ROMNEY, EMMA HART, LADY HAMILTON.

James Price sale (p. 258).

along the front, with the figure of a cow, and on the bank a woman seated, suckling an infant, another child seated near her, caressing a puppy, 15 × 18, signed, and dated 1672; at the dispersal of the collection of M. Servad in Amsterdam in 1778 this work brought £144, and it passed through several other important cabinets at about the same price, until the second sale of the Chevalier Erard in 1833, when it realized 280 guineas; it now sold for 760 guineas. There was a somewhat similar work by A. Van de Velde, but distinguished from others by an antique pedestal standing near the centre of the foreground, at the base of which is seated a woman, with a child at her breast, 13 × 17, signed, and dated 1667. At the dispersal of the collection of M. Blondel de Gagny in 1776 this work realized £40; in 1832, at the sale of the pictures of George Morant, it realized 210 guineas, and now changed hands for 600 guineas. The former of these is described by Smith as No. 39, and the latter as No. 25.

Two very beautiful specimens of Philip Wouverman, each on panel, excited much interest, and in view of their small size sold for comparatively high amounts. The first of these, engraved by Moyreau under the title of "La Chasse aux Canard," a landscape chiefly composed of barren sand hills, with numerous figures, including a man shooting at some ducks, 14 × 13, signed, and dated 1660; at the sale of M. Müller in 1827 this picture sold for £235, and it now fetched 450 guineas. The second example, engraved by Vischer, re-

presents Three Horse Soldiers, halting before a sutler's booth on the right, and numerous other figures; this picture, 14 × 16, which has the arms of Elizabeth de Bourbon, Queen of Spain, on the back, realized £90 at the sale of M. Lorimer's collection at the Hague in 1763, and was now purchased for 480 guineas. These are respectively described by Smith as Nos. 328 and 373. Another picture which realized a very high price in view of its small size was a Woody Landscape by Hobbema, with an overshot mill on the right, the machinery of which has ceased to work, the water running to waste into the stream which flows along the extremity of the foreground; it is signed, and is 14 × 14—at the Nieuwenhuys sale in 1833 this "clear and good example of the master" (Smith, No. 54), was sold for 151 guineas, and now advanced to 1,050 guineas. An excellent work of Berghem, Peasants with Cattle fording a river, a fine autumnal morning scene, 26 × 31, signed, and dated 1680, realized 400 guineas—at the sale of M. Lambert in 1787, this work realized £332; it was acquired at the Wilkins sale in 1830 for 750 guineas by the late Mr. Richard Foster, of Clewer Manor, from whose possession it passed privately into the late owner's collection; it is described by Smith, No. 90.

The several examples by (or attributed to) Cuyp included a Landscape with a Cavalier in a red jacket and a hat with a feather, on a white horse, the cavalier conversing with a boy, with other figures, and a round tower beyond, signed,

SIR JOSHUA REYNOLDS, KITTY FISCHER, DAUGHTER OF A GERMAN STAYMAKER,

Was celebrated for her wit and beauty. In 1766 she married John Morris, Esq., and died before September, 1771, "a victim to cosmetics." Between 1759 and 1767 she sat many times for her portrait to Reynolds.

From the collection of Kirkman D. Hodgson, Esq., M.P.; James Price sale (p. 257).

Kitty Fisher
SIR JOSHUA REYNOLDS PIN

9 × 11¾, 400 guineas; and a scene of travellers halting to refresh their steeds, painted in the artist's early time, on copper, 8½ × 11¾—135 guineas (Smith, No. 168),—at the Morant sale in 1832 it sold for 62 guineas. One of several examples of F. Mieris, A Boy at a Window, blowing bubbles, and a woman with a dog in her arms in the background, dated 1663, on copper, 10½ × 7¾, arched top, 225 guineas (Smith, No. 6)—at Lord Rendlesham's sale in 1809 this picture sold for £131. A very good example of A. Van der Neer, a Frozen River Scene, with numerous figures skating and playing golf, a group of trees and some felled timber in the foreground, signed, 21 × 25, 1,170 guineas; and a Coast Scene, with windmills, figures, and boats, 12 × 17, 280 guineas; J. Ruysdael, a Woody Landscape, with a stream extending along the foreground, in which is reflected a cluster of trees, evening effect, signed, 26 × 21, 500 guineas—at the Nieuwenhuys sale in 1833 this sold for 75 guineas; J. Wynants, a Landscape composed, on the right, of a high hill of a yellow sandy soil and of a broken and picturesque form, signed, 18 × 16, 380 guineas; G. Metsu, The Semptress, a lady in a light brown velvet jacket trimmed with white fur, seated at needlework, 8½ × 7, 230 guineas; and G. Camphuysen, Interior of a Shed, with two cows tethered, an old woman seated at needlework near a table, and other figures, signed, 15 × 14, 94 guineas. The only two works of artists of the Early English school to which reference need be

made are J. Hoppner, Portrait of a lady, in white dress, and pink scarf, 29 × 24, 310 guineas; and Sir M. A. Shee, P.R.A., Portrait of young lady in a white dress with gold waistband and chain necklace, 29 × 25, 185 guineas.

The collection of modern pictures and water-colour drawings of the late George Simpson, of Wray Park, Reigate, and property from other sources, sold on April 18th, included a few works of note. Drawings: Rosa Bonheur, Deer in the Forest of Fontainbleau, 1866, 17 × 21, 155 guineas; Copley Fielding, View of Ben Cruachan, above Loch Awe, 1832, 16 × 22, 155 guineas; and View of Ben Lomond, looking down Loch Lomond, 1833, 16 × 23, 245 guineas; L. Gaillait, Reading the warrant of Execution to Counts Egmont and Horn, 1864, 16 × 22, 100 guineas; and J. M. W. Turner, Hythe, the engraved drawing, 5¾ × 9, 120 guineas. Pictures: Rosa Bonheur, Landscape, with sheep, 1865, 12 × 20, 700 guineas; W. Bouguereau, The Indigent Family, 1865, 49 × 60, 430 guineas; Vicat Cole, Evening Rest, Abinger Mill Pond, Royal Academy, 1866, 29 × 47, 250 guineas; T. Faed, "E'er Care Begins," 1865, 31 × 38, 395 guineas; J. L. Gérôme, The Call to Prayer, 16 × 11, 200 guineas; J. Linnell, The Quoit Players, 1810, from the collections of Sir Thomas Baring, 1848, and J. M. Threlfall, 1864, 500 guineas, and W. Q. Orchardson, Hamlet and Ophelia, Royal Academy, 1865—the Hamlet is a portrait of the artist, 550 guineas. The foregoing were included in the Simpson property. The pictures from other

sources were: Lord Leighton, The Mermaid, Royal Academy, 1858 (see p. 58), 350 guineas; W. P. Frith, The Race for Wealth, the series of five well-known exhibited pictures, from the collection of Colonel J. J. Ellis, 1882 (660 guineas), 310 guineas; Marcus Stone, A Honeymoon, Royal Academy, 1893, engraved by G. Gilbert Hester, 550 guineas; J. Holland, Chiesa di Gesuati, Venice, from the F. S. Teesdale collection, 310 guineas; and B. W. Leader, a River Scene, 1866, from the same collection, 150 guineas. The collection of modern pictures of the English and Continental schools, formed by Mr. C. H. T. Hawkins, of 10, Portland Place, sold on April 25th and 27th, included: J. Brett, The Grey of the Morning, Royal Academy, 1882, 470 guineas; Sir J. Gilbert, The Field of the Cloth of Gold, Royal Academy, 1874, 400 guineas; E. Normand, Bondage, Royal Academy, 1895, 480 guineas; T. Benlliare, The Cardinal's Visit to the Nunnery, 32 × 58, 250 guineas; Gaetano Chierici, The Kitchen Invaded, 1881, 150 guineas, and A Frightful State of Things, Royal Academy, 1881, 180 guineas. Mr. Hawkins's collection of water-colour drawings was dispersed on April 30th, and included: Vicat Cole, a Sandpit, with sheep, in Surrey, 1876, 155 guineas; C. Fielding, View near the Coast, castle in the middle distance, figures and cows in the foreground, 25 × 38, 350 guineas—both these are from the collection of J. de Murrieta, 1873; a series of thirty-three drawings of the cathedrals of England, by Birket Foster, each

4 × 6, realized from 25 guineas to 42 guineas each; and a series of twenty-six drawings, by the same, of the Riviera and Italian lakes, each 5 × 7¼, ranged from 31 guineas to 45 guineas each. Mr. Hawkins's collection of pictures by old masters was sold on May 11th, and included: T. Gainsborough, Wood River Scene, with peasant on a rustic bridge, herdsman and shepherdess seated on a bank, and two cows, 25 × 30, 350 guineas; W. Hogarth, Head of Miss Rich, a sketch, 17 × 14, 415 guineas; G. Romney, Head of a Lady, a sketch, 28 × 23, 265 guineas; Sir J. Reynolds, Head of Miss Kemble, 16 × 11, 205 guineas; N. Berghem, A View of a mountainous country, from the H. Bingham Mildmay collection, 1893, 385 guineas; and G. Terburg, Portrait of a lady in a black dress, and black lace handkerchief over her head, seated, reading a letter, a silver rose-water ewer and dish, and a candlestick, on a table before her, 17 × 15, 1,100 guineas—at the R. Winstanley sale, 1850, this picture sold for 92 guineas. The same collector's choice assemblage of old French snuff-boxes, etc., of the periods of Louis XIV., XV. and XVI., and the first French Empire, was dispersed on May 6th, 112 lots realizing a total of £15,251—a single Louis XV. gold box selling for £1,100.

The collection of drawings and pictures by modern artists of the late Colonel John Hargreaves, of Maiden Erlegh, Berks., showed a total of £13,000 for 126 lots. Many of the pictures now sold occurred in the sale of the collection of the late

owner's father, Mr. John Hargreaves, of Broad Oak, and were then either bought in or purchased for Colonel Hargreaves. We give in the following table a list of the principal pictures with the prices which they nominally realized in 1873, and those at which they were sold on May 2nd 1896. The comparison is a very striking one, but the result is one which almost invariably overtakes pictures on which absurdly high reserves are placed.

NAME OF ARTIST AND PICTURE.	1873	1896
Ansdell, R., the Shepherd's Revenge, 1871 .	450 gs.	63 gs.
Calderon, P. H., Il Penseroso, 1867 . . .	250 gs.	18½ gs.
" " L'Allegro, 1868	185 gs.	20 gs.
" " Banks of the River Clain, 1866	590 gs.	155 gs.
Callcott, Sir A. W., River, with St. Paul's, 27 × 36	390 gs.	30 gs.
" " Classical Landscape, 27 × 42	620 gs.	105 gs.
Cooper, T. S., Fording the Stream, 1833, 19 × 27	300 gs.	145 gs.
Egg, A., scene from "The Monastery," 1843	495 gs.	58 gs.
Goodall, F., Feeding the Rabbits, 1862 . .	340 gs.	50 gs.
Landseer, Sir E., The Pensioners, 1864, engraved by Stackpoole	1,600 gs.	760 gs.
O'Neal, H., Luther's Monastic Life at Erfurt	385 gs.	40 gs.
Phillip, J., Gathering the Offerings . . .	1,050 gs.	95 gs.

In addition to the pictures named in the foregoing list, the more important of the others were three by Vicat Cole, Loch Scavaig, Isle of Skye, Royal Academy, 1875, 310 guineas; Streatley, 550 guineas; and Wargreave, 500 guineas—both from the Royal Academy of 1881; T. S. Cooper, On the Kentish Coast, 23 × 35, 255 guineas;

T. Faed, In Time of War, Royal Academy, 1877, 300 guineas; W. P. Frith, The Winning Hazard, 1872, from the T. O. Potter collection, 1876, 46 guineas; four important works by P. Graham: Twilight, Royal Academy, 1875, 280 guineas; O'er Moor and Moss, Royal Academy, 1867, 360 guineas; The Aberdeen Coast, 360 guineas, and The Seabirds' Resting Place, Royal Academy, 1879, 900 guineas; K. Halswelle, Mountain Mists, Glen Orchy, 1881, 170 guineas; Gathering Clouds, Royal Academy, 1879, 165 guineas; After Rain, Royal Academy, 1881, 176 guineas, and Royal Windsor: Morning, 1883, 610 guineas; B. W. Leader, "The Ploughman Homeward Plods his Weary Way," 1884, 300 guineas; Lord Leighton, Catarina, Royal Academy, 1879, 220 guineas; J. Linnell, The Travellers, 1873, from the Aston Rowant collection, 340 guineas; W. J. Müller, Dredge Boats on the Medway, formerly the property of Lord Dunmore, and from the Hootan Hall collection, 800 guineas; G. D. Leslie, The Fountain, Royal Academy, 1873, 230 guineas; and B. Riviere, Sympathy, engraved by F. Stacpoole, 260 guineas, and The Last of the Garrison, Royal Academy, 1875, 380 guineas.

The sale of May 9th comprised the collection of ancient and modern pictures of the Right Hon. Viscount Eversley, deceased; and the celebrated Haskett Smith collection of the works of George Morland; also the Thomson Bonar collection of family portraits formerly at Camden House, Chislehurst, and pictures from other sources. The

first-named property included some pictures of note, namely, Van der Capelle, a River Scene. with boats and figures, 14 × 19, 700 guineas; J. Ruysdael, A Woody Scene, with a river falling in a cascade, and sheep, signed, 15 × 13, 250 guineas; but the chief interest of the day's sale commenced with a series of pictures of the early English school, beginning with a Portrait by Gainsborough, Samuel Whitbread, Esq., M.P., the younger, in brown coat, with white cravat and powdered hair, landscape background, half-length, 35 × 27, 1,750 guineas; a Woody Landscape, with a wagon on a road, by the same, 13 × 11, 145 guineas; J. Hoppner, Whole-length Portrait of Emma Laura Whitbread, as a child, in a white frock, with blue sash, red shoes, and coral necklace, 49 × 40, 1,800 guineas; and a Portrait of Lady Elizabeth Whitbread, wife of Samuel Whitbread, in black dress, with jewels, her right arm resting on a table covered with a red cloth, 35 × 28, exhibited at the Royal Academy, 1798, 520 guineas; G. Morland, Landscape, with gipsies around a fire, signed, and dated 1795, 65 guineas; and Sir Joshua Reynolds, Portrait of Samuel Whitbread, as a child, in gray frock, oval, 17 × 14, 130 guineas.

In reference to the collection of the late Mr. H. Haskett Smith, of Trowswell, Goudhurst, remarkable on account of the number and quality of the examples of George Morland, it may be pointed out that the majority of these pictures were offered for sale at Christie's on May 28th, 1864. About one-half of those then offered were bought in at

what now appear to be absurdly low amounts. Since that sale the late Mr. Haskett Smith made frequent additions of Morlands to his collection, which, at the time of his death, was quite as fine as it had been prior to 1864. There were twenty-five in all, and included: The Cherry Sellers, signed, 20 x 36, 1,000 guineas; The Death of the Fox, signed, and dated 1794, the engraved picture, 300 guineas—in 1864 this was bought in at 41 guineas; a Landscape, with gipsies round a fire, signed, 19 x 25, 380 guineas; The Market Cart, signed, and dated 1795, engraved, 25 x 30, 130 guineas—in 1864 it was bought in for 62 guineas; Temptation, signed, and dated 1792, engraved, 25 x 30, 410 guineas; The Piggery, signed, and exhibited at Burlington House in 1872, 18 x 24, 320 guineas; The Catastrophe, signed, and dated 1791, exhibited at Burlington House in 1872, 20 inches square—320 guineas—bought in in 1864 at 36 guineas; Interior of a Stable, with two peasants, a dog and donkey, 15 x 20, 100 guineas—in 1864, 45 guineas; the fine picture known as The Wreckers, signed, and dated 1791, exhibited at Burlington House in 1872, 41 x 54, 520 guineas—at the 1864 sale this picture was bought in at 161 guineas; and a Fishwife buying fish on the beach, signed, and dated 1794, 27 x 25, 240 guineas—its price in 1864 was 121 guineas. G. Harlow, Hubert and Arthur, the engraved picture, painted for Mr. Leader, and the work that first attracted the attention of the public, 94 x 57, 150 guineas. The Thomson Bonar pictures included Sir T. Lawrence, a three-quarter

length Portrait of Mrs. Anastatia Jessy Bonar, in brown dress, 55 × 43, 680 guineas; G. Romney, Mrs. Anne Bonar, and her daughter Agnes, aged about five years, both in white muslin dresses, with blue sashes, 60 × 48, 1,500 guineas; J. Russell, Mrs. Anne Bonar, wife of Thomson Bonar, who was murdered with her husband by an Italian page, pastel, 39 × 30, 105 guineas; and the Two Children of the above, pastel, 49 × 39, 115 guineas; and Sir H. Raeburn, Portrait of Mr. Guthrie, of Hawkstone, 85 guineas.

The pictures from different private collections included a *replica* of the well-known Portrait by Sir Joshua Reynolds, now at Nuneham, of Lady Waldegrave, afterwards Duchess of Gloucester, in gray silk dress, with crimson silk cord sash, resting her chin on her left hand, 36 × 28, 1,050 guineas; a Portrait catalogued as by Sir Joshua Reynolds, but really by Francis Cotes, of Miss Milles, in white silk dress, with blue and gold sash, 50 × 40, 650 guineas; a Portrait also catalogued as by Sir Joshua, of Lady Pelham, in white and gold muslin dress tied by a sash, and pink robe, oval, 160 guineas; F. Cotes, Miss Milles, afterwards Lady Astley, in an oval, 135 guineas. Five pictures by F. Guardi were as follows:—View on the Grand Canal, with the Dogana and Church of Sta. Maria della Salute, boats and figures, 380 guineas; the companion picture of the islands near Venice, each 24 × 38, 190 guineas; St. Mark's-place, Venice, with booths and numerous figures, 510 guineas; the Grand Canal, with the Rialto,

numerous boats and figures, 23 × 38, 380 guineas; and another view of the same, also with boats and figures, 25 × 35, 710 guineas. A work catalogued as by A. Watteau of a "Danse Champêtre," on panel, 14 × 17, described as "from the Glendonhall collection," 410 guineas; Sir Joshua Reynolds, Portrait of Lady Louisa Conolly, in white dress, yellow cloak lined with crimson, seated on a terrace, three-quarter length, painted in 1775, 730 guineas; three works by J. Hoppner, The Hurdygurdy Player, Portrait of Miss Matilda Fielding, daughter of Captain Fielding, R.N., in peasant costume, 30 × 25, £1,550; Miss Augusta Fielding, sister of the last, in white dress and straw hat, holding a pug dog, realized a sum much below its estimated value, 480 guineas; and Mrs. Fielding, wife of Captain Fielding, in white dress and muslin tippet, 30 × 25, 330 guineas; G. Romney, Portrait of Jane Viscountess Melville, daughter of the Earl of Hopetoun, in white dress and cap, with powdered hair, 28 × 24, 1,200 guineas; J. Hoppner, Portrait of Mrs. Robinson as "Perdita," in gray dress, seated in a landscape, 30 × 25, 900 guineas. Of the five pictures from the late Miss Romney's sale in 1894, we may mention G. Romney's Portrait of his brother, Colonel James Romney, in uniform, 110 guineas; and "A Conversation," portraits of the artist's brothers James and Peter, 200 guineas —at the 1894 sale these two pictures sold for 33 guineas and 70 guineas respectively, but they have since been cleaned and suitably framed; and two Portraits by Sir H. Raeburn, Lord William Russell.

J. HOPPNER, "THE HURDY-GURDY PLAYER."

Portrait of Miss Matilda Fielding, daughter of Captain Fielding, R.N.
May 9th, 1896 (p. 282).

grandson of the fourth Duke of Bedford, murdered in 1840 by his valet Courvoisier, 50 × 40, 280 guineas; and John, sixth Duke of Bedford, born in 1766, died in 1839, in blue coat, 50 × 40, 130 guineas.

A few choice modern pictures and drawings were included in the sale of May 16th, when the properties of the late John Morley, of Upper Clapton; and the late Charles T. Lucas, of 9, Belgrave Square, and of Mr. W. Houldsworth were dispersed. The Morley property included the following drawings:—Birket Foster, Holm Wood Common, with sheep, ducks, and figures carting bracken, 13 × 28, 300 guineas; and a view near Arundel, with children and a flock of sheep, 13 × 28, 210 guineas; six examples of W. Hunt, Plums and Apricots, 8½ × 12, 166 guineas; Blowing Bubbles, 1835, 11 × 7½, 128 guineas; Pink and White May Blossom, with Chaffinch's nest, 9½ × 14½, 200 guineas; Grapes, Pear and Holly Berries, oval, 9 × 11½, 135 guineas—the four foregoing drawings, which now realized a total of 629 guineas, each cost Mr. Morley 35 guineas; Negro Boy with a Tambourine, 11 × 7¾, 76 guineas, and Roses in a Basket, 14 × 10, 200 guineas—this drawing cost the late owner 80 guineas. The eight drawings by J. M. W. Turner were: Brighton, 6 × 9, signed, 265 guineas; Dartmouth, 5½ × 8½, 270 guineas; Minehead, 6 × 8½, 170 guineas; Tripoli, 5½ × 8, 145 guineas; Edinburgh Castle, 3¼ × 5½, 60 guineas; Lulworth Cove, 5½ × 8½, 160 guineas; Absalom's Tomb, 5¾ × 8,

185 guineas; and Loch Leven, 4 × 6¼, 95 guineas. The principal pictures were: J. F. Lewis, The Greeting in the Desert, 1855, 17 × 24, 280 guineas; J. Linnell, View in Windsor Park, with Shepherd and Sheep, 1863, 24 × 27, 215 guineas; Sir J. E. Millais, The Good Knight, 10½ × 14, 860 guineas; and the Huguenots, a sketch from the large picture, 500 guineas; C. Stanfield, Calais Fishermen taking in their Nets, squall coming on, 1867, 30 × 48, 660 guineas, and The Bay of Salerno, 30 × 48, 331 guineas; Mr. Houldsworth's pictures included J. L. Gérôme, Botzario, Albanian Patriot, 19 × 25, 530 guineas; J. Linnell, the Windmill, with horse, cart and some figures, cottages in the middle distance, landscape beyond, stormy sky, 35 × 42, 700 guineas; three by J. M. W. Turner, The Devil's Bridge, 41 × 29, 145 guineas; Boats carrying out anchors and cables to the Dutch men-of-war, 1665, from the Delamere and W. B. White collections, 1550 guineas, and The Deluge, 29¼ × 29, from the collection of the Rev. T. Judkins, 240 guineas. The Lucas drawings included Carl Haag, Es Salam: Sheikh Michuel el Museab Anazeb at Palmyra, 45 × 30, 400 guineas; and of the pictures we may mention, T. Creswick, River Scene, with cattle, 41 × 59, 270 guineas; H. W. B. Davis, Spring Ploughing, Artois, Royal Academy, 1866, 220 guineas; C. Napier Hemy, Falmouth Natives, 1886, 275 guineas; and J. C. Hook, Caught by the Tide, 1869, 265 guineas.

One of the most interesting sales of the season, comprised the rare and valuable collection of draw-

ings by old masters of the late Earl of Warwick, sold on May 20th, and following day, 454 lots realizing £8,061. The higher priced articles included three by Albert Dürer, Portrait of Lucas Van Leyden, bust, black chalk, 10 × 14, £430; Portrait of a man in profile, black chalk, dated 1518, 9¾ × 14¾, £410, and Bust of a man with a flat cap, black and white chalk on red-stained paper, 7½ × 10, £245; Leonardo da Vinci, Head of a young girl in black and red chalks, 6 × 8, £480; Michael Angelo Buonarotti, The Virgin supporting the body of Christ, and four other figures, black chalk, for a study of the Descent from the Cross, 10½ × 11, £1,400; and Raffaelle Santi, Various Studies on one sheet, sepia brightened with white, 8¼ × 10¼, £355. The late Earl of Warwick's valuable collection of Limoges Enamel and sixteenth century objects of Art, came up for sale on July 17th, 33 lots realizing £10,497 18*s*. An elliptical Dish, by Jean Court, 21 × 16, 350 guineas; A Ewer, 13 in. high 4 in. diam., 200 guineas; a Circular Dish, painted in blue and white grisaille enamel, 16¾ in. diam., 375 guineas; a set of twelve plates by M. Courteys, 8 in. diam , 370 guineas; A Pair of Candlesticks, 8½ in. high, by 8 in. diam., 790 guineas; A Ewer in brilliant translucent colours and enamel, by S. Court, 12¼ in. high, by 5½ in. diam., and the dish *en suite*, 22 in. long by 17 in. wide 3,600 guineas; a pair of stirrups of russet iron, inlaid with gold and silver, the tread 3½ in. long, 1 8/10 in. wide, 1,420 guineas; a rock-crystal vase, shaped as a pilgrim

[illegible] guineas.

A few important pictures, from a great variety of sources came under the hammer on June 6th, and of these we may specially mention T. Gainsborough, Portrait of Lady Mary Bowley, 1450 guineas; C. Jacque, Retour des Troupeaux, 20 × 25, 460 guineas; A. Thauvé, Landscape with sheep, 15 × 21, 550 guineas; T. S. Cooper, The Victor's Shout, Royal Academy, 1879, 255 guineas; F. Boucher, Madame de Pompadour, seated, small whole length, 1751, 210 guineas; Giorgione, Souper Venitien, from the Dudley collection, 135 guineas; Janet (ascribed to), Family Portrait group, from the Strawberry Hill, Scarisbrick and Magniac collections, 450 guineas; Murillo, The Magdalen, in red robe, kneeling, from the Queen of Spain's collection, with the receipt from £3,000 paid for it, 65 × 47, 820 guineas; G. Romney, Meditation, Portrait of Lady Hamilton, half-figure, seated, leaning her arm on a pedestal, blue dress, long auburn hair, 29 × 24, 800 guineas. The property of Mr. Walter Long, of Preshaw, Bishop's Waltham, included five Romneys, Portrait of Lady Hamilton, in white dress and cap, her elbows resting on an open book, 30 × 25, 510 guineas; Macbeth and the Witches: John Henderson as Macbeth, engraved by J. Jones, 53 × 63, 220 guineas; and Portrait of William Hayley, in green coat, his arms resting on a portfolio, 28 × 24, 40 guineas, also J. Zoffany, Portraits of Garrick and Mrs. Pritchard in "Macbeth," 40 × 50, 100 guineas.

The great sale of the season comprised the collection of pictures, old French furniture, porcelain, objects of art and vertu formed by the Right Hon. Sir Julian Goldsmid, Q.C., M.P. In announcing the dispersal of this collection, the *Times* observed: "Some idea of the magnitude and variety of these may be gathered from the fact that the old French furniture, *objets d'art*, and old plate extend to 1,621 lots, and the pictures and drawings to 82 more. Sir Julian was a somewhat promiscuous buyer; he liked to be surrounded with pretty things and curious things of all kinds and all sizes; he could find a home for almost anything, whether it was a gilt sedan chair, or a *picqué* box, or a picture by Sir Joshua Reynolds. He was not one of those collectors, like Beckford or Charles Bale, who keep themselves rigorously to the finest things and who stamp the impress of their own exquisite taste upon their collections; in his early years he made, as far as his pictures were concerned, a certain number of unhappy purchases, but as time went on he came to be better advised and to know more, and his latest acquisitions were his best. The pictures which are to be sold this week are mostly of this latter class, and they form an important collection. First, however, come the furniture and objects of art, which are, as we have said, very numerous, and some of them very good. To-day the auctioneers sell the miniatures, the Chelsea and Dresden china, the *picqué* work (of this Sir Julian was very fond, and had probably the best existing collection), the snuff boxes, and

[illegible] Then follow some [illegible] [illegible] and [illegible] [illegible] some [illegible] [illegible] miniatures [illegible] [illegible] things [illegible] [illegible] among the wealthy cosmo- [illegible] [illegible] collections partly from [illegible] [illegible] investments partly from [illegible] [illegible] and partly from rivalry.

[illegible] and the seven [illegible] whilst the silver plate was sold [illegible] The entire Goldsmid [illegible] [illegible] sale of the remaining [illegible] on the premises conducted by Phillips [illegible] amounted to [illegible] The pictures to which we shall confine ourselves, were sold [illegible] and the [illegible] lots realized the total of [illegible] A number of articles were understood to have been purchased for members of the family. The sale commenced with a few drawings, including C. Stanfield, Ghent engraved in Heath's "Picturesque Annual" 1833, 105 guineas; and Carl Haag, Eliezer Returning from his Mission, 220 guineas. Among the pictures were:—C. Kiesel, An Inmate of the Harem, head of an Eastern woman, 13 × 10, 160 guineas; L. Deutsch, An Egyptian Dealer in bric-a-brac, 1884, 245 guineas; A. Schreyer, Horses frightened by Fire, 47 × 76, 520 guineas; W. Hilton, Nature blowing Bubbles for her Children, Royal Academy, 1821, 68 × 89, 170 guineas; R. Ansdell, Crossing the Ford, Seville, signed and dated Seville, 1858, 41 × 77, 165

guineas—at the Threlfall sale in 1864 this picture realized 340 guineas; D. Roberts, Interior of the Cathedral of Seville during the Ceremony of Corpus Christi, 23 x 16, 150 guineas; F. Goodall, Cranmer at the Traitor's Gate,

> "On thro' that gate misnamed, thro' which before,
> Went Sidney, Russell, Raleigh, Cranmer, More,"

from a poem by Rogers, Royal Academy, 1856, 350 guineas; E. Long, A Street Scene in Madrid, 56 x 84, 520 guineas; Vicat Cole, Noon in the Cornfield, dated 1865, 185 guineas; Keeley Halswelle, Il Madonnajo, an image seller of the kingdom of Naples, dated 1873, 205 guineas; Hon. J. Collier, Pharaoh's Handmaidens, 155 guineas; C. Hunter, Wintry Weather, 1894, 160 guineas; J. B. Burgess, Una Limosnita por el amor de Dios, 56 x 43, Royal Academy, 1885, 320 guineas; E. W. Cooke, Chioggian Fishing Vessels running into the Lagune of Venice on the approach of a borasco, or violent squall, 1856, 400 guineas—from Lord Londesborough's sale; J. C. Hook, Catching Sand-Launce, 1814, 550 guineas; T. S. Cooper, Canterbury Meadows, with cattle, sheep, and goats in the foreground, 1856, 330 guineas; E. J. Poynter, Knucklebones, finished study for the picture exhibited at the New Gallery, 1891, 10 x 16, 460 guineas; and "On the Temple Steps," 1889, Royal Academy, 1890, 300 guineas; L. Alma Tadema, Expectations, Grosvenor Gallery, 1885, and engraved by Lowenstam, 1,950 guineas—the artist received £1,500 for this charming little work; Lord Leighton, Listening,

presented to Mrs. Gwyn by her Royal Highness—1,400 guineas—from the Price sale, 1895; J. Hoppner, three-quarter Portrait of a Lady, seated in landscape under tree, in low-necked, short-sleeved white dress, 45 × 34, 1,100 guineas.

The five Romneys started with a half-length Portrait of James Oliver, in blue Windsor uniform, 260 guineas; Portrait of Mrs. Oliver (*née* Shakespeare), in brown dress, with baby asleep in her lap, 1785, 3,100 guineas (see full-page plate); Lady Urith Shore, three-quarter length, in white dress embroidered with gold flowers, 2,000 guineas; half-length Portrait of Miss Harriet Shore, seated in a landscape, in a white dress and cap, and a blue sash, and loosely arranged hair, 2,750 guineas, both from the J. Price sale; and a Portrait of Lady Hamilton as Contemplation, half length, in white dress, with a blue band at the waist, 1,210 guineas—from the Carwardine sale of 1890. The first of the three Gainsboroughs was a Grand Landscape, a view at Schockerwick, near Bath, three cows and a goat in the foreground by a pool, distant hilly landscape, 47 × 58, 3,100 guineas; half-length Portrait of Dorothea, Lady Eden, in lilac low-cut dress, scarf thrown loosely round her, 5,000 guineas—a lower amount than had been anticipated, having regard to the sensational sum paid in 1895 for the portrait of Lady Mulgrave, which it rivalled in quality; and Mr. and Mrs. Dehaney and their daughter, members of a family who were formerly owners of Hayesplace, Kent, 93 × 57, 2,100 guineas.

There were four important works by Reynolds: A full-length Portrait of Charles Manners, fourth Duke of Rutland (1754-1787) in his robes, with wand of office over his shoulders, engraved in mezzotint by Dickinson, 92 × 57, 1,400 guineas; three-quarter-length Portrait, Barbara, Countess of Coventry, fourth daughter of the tenth Lord St. John, in low-necked white dress, engraved in mezzotint by James Watson, and also by Spicer, and exhibited at Burlington House, 1896, 49 × 39, 3,800 guineas; full-length Portrait of the Hon. Mary Monckton, wife of the seventh Earl of Cork, painted in 1779, and in perfect preservation, white dress, with gold-embroidered scarf, blue cloak thrown round her, Burlington House, 1888, engraved by Jacobé, and by S. W. Reynolds, 93 × 57, 7,500 guineas—this picture was formerly the property of Mr. Edward P. Monckton, and was sold in July, 1894, as "from the family for whom it was painted," when it also realized 7,500 guineas; and whole-length Portrait of Mrs. Mathew, the well-known patroness of art, and the first to notice and encourage Flaxman, in light-coloured dress, cut low, with dog by her side, water and wooded landscape in the background, 1777, 92 × 56, 4,000 guineas—from the Wynn Ellis and Duchess of Montrose sales.

The pictures by the old masters included Marieschi, The Grand Canal, Venice, with St. Mark's Place and the Palace, 22 × 43, 330 guineas; F. Guardi, A Gondola Race on the Grand Canal, Venice, 9¾ × 13¾, 200 guineas; F. Pourbus, full-

length, life-size figure of a Boy, in a long white cloak, on the front of which is the red cross of Santiago, 360 guineas—from the Blenheim Palace sale, when it was catalogued and sold as the work of Baroccio; and Jan Steen, The Guitar Lesson, interior of a room, young lady in a white satin dress, with feathers and pearls in her hair, young man seated on a table, 24 × 20, 1667, 550 guineas—from the Clewer Manor and S. Addington collections.

The only noteworthy pictures in the sale of June 20th, formed of pictures derived from a variety of sources, were the following:—P. Mercier, View of Clifden, with Frederick, Prince of Wales, playing the 'cello, accompanied by three ladies (see Lord Ronald Gower's "Reminiscences"), 30 × 22, 235 guineas; P. Van Slinglandt, Two Boys, with a cat and bird cage at an open window, 15 × 12, from the Bouchier-Cleeve collection, 340 guineas; D. Teniers, a Kermesse, with numerous figures dancing and regaling, 22 × 30, 360 guineas—these three were from the collection of the late W. E. Briscoe, of Holton Hall, Oxford; J. Van de Capelle, a View from the Shore, over a calm sea, numerous sailing boats, and party of men and women picnicking, 25 × 34, 600 guineas; M. Schongauer, The Annunciation, 34 × 33, from the collection of Francis Douce, the antiquary, and W. Twopenny, 480 guineas; A. Dürer, The Virgin, in a crimson robe edged with fur, and purple sleeves, seated on a cushion in a landscape with the Infant Saviour in her arms, town in the

background, 35 × 23, arched top, £300; W. Mulready, The Origin of a Painter, Royal Academy, 1836, purchased from the artist, 240 guineas; and Boys Fishing, Royal Academy, 1814, 250 guineas; T. Gainsborough, Grand Landscape, from the Gillott collection, 1,000 guineas; Sir M. A. Shee, Portraits of Two Boys, of the Ashley family, in a landscape, 82 × 48, 460 guineas; and G. Romney, a Five-Leaf Screen, painted with "The Singers go Before, the Minstrels follow after, in the midst are the damsels playing on timbrals," 270 guineas—from the Romney sale of 1894, but completely restored since.

The last great sale of the season, July 4th, comprised the collection of pictures by old masters of Mr. Arthur Seymour, of 95, Piccadilly, and the pictures and portraits of the early English school, the property of the trustees of Mr. William Angerstein, of Weeting Hall, Norfolk. The Seymour collection comprised ninety-five lots, which brought a total of £11,246 3*s.* 6*d.*, and included a large number of works catalogued under names to which they had a very remote claim. A few of the less doubtful were as follows:—N. Berghem, Landscape, exhibiting a grand mountainous country, varied with clusters of trees, a cascade of water with a bridge over it, and a party of peasants with laden mules, and other figures, a charming summer's evening effect, from the Trumbull collection, 1797, 46 × 78, 520 guineas; Fragonard, Portrait of a lady in a pink and blue dress trimmed with fur, and bird on her right hand, 37 × 30, 185

SIR JOSHUA REYNOLDS,
THE HON. MARY MONCKTON.

Goldsmid sale (p. 296).

guineas; J. de Mabuse, Portrait of a Gentleman, in black dress, 12 × 8, arched top, 150 guineas; A. Van der Neer, a Village on a River, with figures, moonlight effect, signed, 13 × 16, 260 guineas; Eglon Van der Neer, Portrait of a Lady of fair complexion, elegantly dressed, holding a large glass globe in which are reflected the principal events in the life of Christ, 9 × 8, signed, and dated 1693, 115 guineas; S. Ruysdael, A Dutch River Scene, with a windmill and old buildings, 30 × 42, 145 guineas; J. Steen, a Festive Scene, a party of nine persons round a table covered with viands, a blind guitar-player on the right, and an old woman on the left singing a ballad, numerous other figures, the artist himself in the background laughing, signed, 37 × 42, from the Whaley, Henry Grattan, and Dease collections, 435 guineas; A. Van de Velde, Landscape, with sportsman on horseback, in red coat, and cap with feather, conversing with a herdsman, 8 × 10, signed, and dated 1670, 100 guineas; P. Wouverman, "Défilé de Cavalerie," with artillery and baggage waggons, defiling through an open country which is intersected by a river, 14 × 19, 355 guineas—the picture engraved by Bedmont, and from Mrs. Bentley's collection, (1879, £236.) The examples of the Early English school in Mr. Seymour's collection commenced with a Portrait of Quin in the character of Falstaff. In the first edition of the sale catalogue, this picture was ascribed to Barker, of Bath, but in the more recent issue it was attributed to Gainsborough, to whose work it bears no re-

semblance whatever. Further, the catalogue describes it as having been painted in 1763, as having been exhibited at the British Institution in 1815, and as being described in Fulcher's "Life" of Gainsborough; as a matter of fact, the portrait referred to by Fulcher is a totally different work, in which Quin is represented sitting in an armchair, with a volume of plays in his hand. The Seymour picture was formerly in the collection of the Earl of Clare, and is said to have sold in Ireland for £1,500—it now realized 100 guineas; Sir J. Reynolds, Portrait of Lady Chambers, wife of Sir William Chambers, the distinguished architect, 30 × 25, painted in Paris, 1752, and several times engraved, 790 guineas—in 1886 this picture realized 525 guineas; T. Gainsborough, Portrait of a Lady, in blue silk dress, trimmed with lace, with white scarf and blue necktie, 30 × 24, 280 guineas; Sir J. Reynolds, Portrait of a Lady, in blue silk dress and white pelisse, trimmed with blue ribands and lace, 30 × 25, 260 guineas; and an exceedingly beautiful work by Romney, two full-length Portraits of Maria and Catherine, the children of Edward, Lord Chancellor Thurlow, in white dresses, standing at a harpsichord, looking at the spectator, one playing the instrument, while the other leans on it, 60 × 47, 2,550 guineas. The only two other pictures in this collection to which reference need be made were:—A. Canaletto, The Entrance to the Grand Canal, Venice, with the Dogana and the Church of Santa Maria della Salute, with boats and figures, 48 × 81, 750 guineas;

and M. de Hondecoeter, Garden Scene, with a peacock and peahen near a stone wall, with ducks and other fowls, a pigeon flying above, signed, 49 x 61, 1,300 guineas.

The Angerstein pictures comprised twenty-seven lots, which realized a total of £8,935 10*s*. An exquisite little drawing by Sir Thomas Lawrence, a Portrait of Mme. Sabloukoff and Family, in a landscape, 20 x 16, dated 1794, and retouched in 1823, 1,000 guineas,—this is believed to be the highest price ever paid at auction for a pastel drawing. The pictures in oils were :—Sir Joshua Reynolds, half-length Portrait of John Julius Angerstein, seated, in Vandyck dress, 35 x 26, painted in 1765, 580 guineas ; and Portrait of Mrs. Angerstein, wife of the last mentioned, and child, in pink robe and lace head-dress, 56 x 44, Royal Academy, 1773, and engraved by Ridley, 1,550 guineas; Sir T. Lawrence, half-length Portrait of John Julius Angerstein, in red robe, 35 x 28, 180 guineas; J. Hoppner, Portrait of William Locke at the age of eighteen, in blue coat and red collar, oval, 30 x 25, 400 guineas; and the following works by Sir T. Lawrence :—Portrait of Mr. Ayscough Boucherett when young, in black coat, 80 guineas; Portrait of Mrs. Locke, widow of William Locke, of Norbury Park, half-figure, seated in red chair, in large white cap and black dress, 30 x 25, 1,350 guineas ; Portrait of William Locke the elder, in gray coat, 30 x 25, 210 guineas ; whole-length Portrait of Amelia, Mrs. Angerstein, and child, in white dress, with yellow

scarf over her arm, landscape background, 107 × 72, exhibited at the Royal Academy, 1800 (the portrait of the child was added some time after the picture had been exhibited), 2,150 guineas; the Duke of Wellington, in the dress he wore, and the horse ("Copenhagen"), he rode at the Battle of Waterloo, 55 × 38, 180 guineas; John Julius Angerstein, in red robe, 35 × 28, 125 guineas, and Studies of the heads of Miss Boucherett, and her two sisters, 27 × 34, 430 guineas.

Finally, the dispersal of the extensive collections of old Rhodian, Persian, Anatolian, and Hispano-Mauro pottery, bronzes, Oriental china, furniture, Persian prayer-rugs, and P.R.A. costumes, etc., of the late Lord Leighton of Stretton, took place on July 8th and two following days, whilst the remaining works of the collection of ancient and modern pictures and water-colour drawings was dispersed on July 11th and July 13th and 14th. The sale excited an exceedingly great amount of interest, and very high prices were paid for the objects of art which were collected by the late President, rather from an artist's point of view of colour than with the connoisseur's rigid insistence in regard to condition. The first three days' sale comprised 462 lots, which showed a total of £6,984. We have only space for the enumeration of a few of the articles which realized the best prices:—An oviform Jar, of Persian ware, with circular panels of conventional flowers in black on a scale ground, 17 inches high, 60 guineas; a pear-shaped Persian

Bottle, elaborately enamelled with vases of tulips, hyacinths, and geometrical ornaments in shades of blue and green, 21 inches high, £121; a Rhodian pear-shaped Bottle, enamelled with hounds, hares, and gazelles in red and black on a pale blue ground, 17 inches high, 105 guineas; a bronze Statuette by Albert Gilbert, "Icarus," 40 inches high, 350 guineas; Lord Leighton, The Sluggard, a bronze statue, Royal Academy, 1886, 430 guineas —a very small sum compared with the £1,000 paid by the Chantrey Fund for the companion statue of An Athlete struggling with a Serpent, which is at South Kensington; an Italian Shrine, carved and gilt, enclosing the Virgin and Child, angels supporting a crown, canopy and columns with cherubs and shells, pierced Gothic design, 40 inches wide, £462; a pair of Japanese oblong Panels of dark wood, inlaid with geese and millet seed in engraved ivory, etc., 50 × 26, £151; a piece of old Persian velvet Rug, decorated with a seated noble surrounded by retainers, 26 × 21, £135; and the President's writing desk, designed by G. Aitchison, A.R.A., 12 guineas. The second three days' sale comprised 376 lots, which showed a total of £25,019. The studies in oil by Lord Leighton realized very high amounts comparatively, and the competition for them was exceedingly spirited. A few of the principal were as follows:—The Coast of Asia Minor, from Rhodes, 61 guineas; Doorway, Algiers, 62 guineas; Head of a Girl, 60 guineas; St. Mark's, Venice, 70 guineas; Interior of St. Mark's, Venice, 55 guineas;

Bay Scene, Island of Rhodes, 90 guineas; View on the Coast, Lindos, 75 guineas; Acqua Cetosa, Rome, 48 guineas; Study in the Campagna, with Monte Soracte, 92 guineas; Study of a Man's Head, 50 guineas; View in Capri, 60 guineas; Villa Malta, Rome, 50 guineas; The Rocks of the Sirens, Capri, 50 guineas; In St. Mark's, Venice, 62 guineas; Carrara Mountains, 25 guineas; Vittoria, 61 guineas; Head of an Italian Girl, 48 guineas; View in the Campagna, 100 guineas; The Coast of Ægina, Pnix in the foreground, 75 guineas; Woody Hill-side, 68 guineas. The more important pictures of the President were:—Perseus and Pegasus, circular, 10 inches diameter, study for the large picture, 100 guineas; Vittoria, $8\frac{1}{2} \times 6\frac{1}{2}$, 90 guineas; The Triumph of Music, "Orpheus by the power of his art redeems his wife from Hades,"[1] Royal Academy, 1856, 80 × 110, 155 guineas; Head of a Girl in white dress, 15 × 10, 160 guineas; Cimabue finding Giotto in the fields of Florence, 50 × 35, painted

[1] According to a writer in the *Daily Chronicle*: "A curious piece of the painter's biography belongs to this canvas. It followed on his first great success, the Cimabue Procession picture, exhibited in 1855, and bought by the Queen; and it was received with a volley of hostile criticisms from the Press. The young painter was cut to the quick; indeed, in later life he was sensitive under censure, even where, as in this case, he did not think it was intelligent or just. The picture passed out of sight; and not even his most familiar friends knew what had become of it. Three or four days ago it was found rolled up in a cellar at his house; and now that it has been hurriedly mounted and framed it bears no sign of the wear and tear of forty years."

at the age of nineteen, 92 guineas; The Duel between Romeo and Tybalt, 37 × 50, painted at the age of twenty, 145 guineas; The Fair Persian, 25 × 20, one of the most beautifully finished works in the sale, 420 guineas; A Bacchante, 27 × 21, 320 guineas; The Vestal, 27 × 20, 370 guineas; Rizpah, Royal Academy, 1893, engraved, 36 × 52, 240 guineas; Phryne at Eleusis, Royal Academy, 1882, 86 × 48, 260 guineas; Candida, 21 × 14, 440 guineas; Wide Wondering Eyes, 20 × 15, 360 guineas; Clytie, Royal Academy, 1892, 32 × 54, 110 guineas; Perseus and Pegasus, with the head of Medusa, coming to the rescue of Andromeda, circular, 72 inches diameter, 490 guineas; 'Twixt Hope and Fear, Royal Academy, 1895, 43 × 33, 330 guineas; and Perseus and Andromeda, Royal Academy, 1891, 91 × 50, 620 guineas. The most important of the collection of pictures by different artists were the four large "upright" landscapes by Corot, Morning, Noon, Evening, and Night, each about 54 × 27, were painted for Descamps, and for some years hung in his dining-room at Barbizon. Lord Leighton bought them, and they adorned his drawing-room at Kensington; they cost him less than 1,000 francs each about thirty years ago, and are exceedingly fine works, quite worthy of the position they so long occupied; "on the other hand, they are much less finished than Corots usually are, being painted in a bold, broad style, with glowing colours, strong and impressive effects, and great wealth of tones; we may add that till they were hung in King Street they were

practically unseen, so dark were the rooms at Barbizon and Kensington." The series was sold together and realized 6,000 guineas. The important drawings were:—T. Gainsborough, Lady in a landscape, whole-length study in black and white chalk, 19 × 12, 290 guineas; Sir E. Burne-Jones, Chaucer's Dream of Good Women, 1865, 11½ × 15¼, 280 guineas. In addition to the above-mentioned series of Corots, the pictures included:—J. Constable, The Shower, 9½ × 12, 200 guineas; and The Hay Wain: study of the locality, 13½ × 11, 150 guineas; Corot, Lake Scene, with figure of boat, evening effect, 9¼ × 13¼, 250 guineas; C. Van Haanen, A Village Girl, 12 × 8, presented by the artist, 145 guineas; G. Mason, Landscape, with girl and calves, 11 × 21, 500 guineas—bought by Mr. Tate for the new Gallery of Modern Art, now in course of erection on the site of Millbank prison; Sir J. E. Millais, Shelling Peas, 1889, presented by the artist, 50 × 40, 710 guineas; Alma Tadema, The Corner of the Studio, presented by the artist, 24 × 17, 1,800 guineas; G. F. Watts, The Haystacks, 13 × 28, 290 guineas; and Venus, presented by the artist, 21 × 11, 90 guineas; and Tintoretto, Portrait of Paolo Paruta, Italian historian, in dark fur-lined robe, three-quarter length, seated, 430 guineas. Lord Leighton's Library, and collections of engravings, Japanese prints, etchings by Rembrandt, and drawings by the Old Masters, came under the hammer on July 15th and 16th.

Of the few minor sales which occurred during

1896, we may here mention the ancient and modern pictures of the late Mr. George F. Perkins of Chipstead, and sold on February 29. These included the property bought in at the 1890 sale (see vol. ii. 150-151), the more important works being:—Sir J. Reynolds, Meditation: young girl in a reverie, the white dress having a border of embroidery at the neck and wrists, 36 × 27, 460 guineas; A. Cuyp, Woman and Child, in a misty landscape, with large tress on the right, 36 × 27, 380 guineas; A. Van de Velde, The Flight into Egypt, a sketch for this picture is in the Louvre, engraved, 240 guineas; J. N. Lancret, a Fête Champêtre, a composition of eight figures in a landscape, with fountain on the left, 25 × 31, exhibited at Manchester, 1857, as the work of Watteau, 800 guineas; the same day's sale included Sir W. Beechey, "La Colombe Sauvée," portrait of Miss Mary Anne Payne, afterwards Mrs. Dolphin, whole length, 93 × 58, 375 guineas; and Vandyck, Portrait of the artist's sister reading, a circle, 315 guineas. A sale of pictures from various sources, on March 14th, included a few good works, notably J. C. Hook, Between Tides, from the David Price sale, 305 guineas; P. F. Poole, the Seventh Day of the Decameron, 1855, 420 guineas; Sir A. W. Callcott, Dutch Fishing Boats running foul, in the endeavour to board, from the collection of Jesse Watts Russell, 1875, (vol. ii., p. 242), 300 guineas; and E. Nicol, Molly Brierly, 330 guineas. A sale on March 20th and 21st, included a series of interesting

Water-Colour Drawings, the most important of which was a View off Hastings by C. Fielding, 1840, 285 guineas; and the following pictures:—G. Cole, Carting Fern, 1873, 230 guineas; W. Holman Hunt, Il Dolce Far Niente, 1866, 205 guineas; Alma Tadema, a Roman Scribe writing despatches, 22 x 16, 325 guineas; and Marcus Stone, Time of Roses, 48 x 24, 290 guineas. Mr. F. Smallman's collection, sold on March 27th, included J. MacWhirter, Constantinople, and the Golden Horn, from Eyoub, 60 x 96, 225 guineas; E. J. Poynter, "Sweet is the Breath of Morn," 1888, 22 x 22, 130 guineas; J. C. Hook, The Spiller Boys, 1889, 28 x 42, 500 guineas; B. Riviere, "There's many a slip 'twixt the cup and the lip," 1881, 27 x 53, 235 guineas; V. Cole, Streatley, 240 guineas; H. W. B. Davis, "After Sunset, 280 guineas; Sir E. Landseer, Taking a Buck, from the Manley Hall Collection, 235 guineas; and a series of interesting sketches of sports and pastimes in oils by John Leech. We may also mention the very complete collection of etchings and engravings after the works of J. L. E. Meissonier, formed by Dr. T. H. Bickerton, of Liverpool, sold May 5th; the valuable collection of autograph letters, comprising Pope's unpublished correspondence with William Fortescue, the correspondence of Swift, Pope, Parnell and Gay with Charles Ford; and the Shakespeare Relics which were formerly exhibited at his birthplace, Stratford-on-Avon: these formed the sale of June 4th; the remaining portion of the collection of engravings

formed by the late Mr. J. Challoner Smith, February 3rd—6th; a sale of December 12th, which included Sir T. Lawrence, Portrait of Lady Maria Oglander walking on the sea-shore in white dress, carrying her hat in her right hand, 94 × 57, from the Royal Academy, 1817, 550 guineas; and Madame Le Brun, Portrait of the Artist, holding a palette, on panel, the engraved picture, 1080 guineas; and finally the sale on December 17th and 18th, of the collection of English and European Porcelain formed by the late Mr. James Tuke, of Hitchen, and a collection of porcelain and faïence, the property of Captain John H. Reynolds, most of which was collected by the well-known connoisseur, Mr. C. W. Reynolds, formerly of Eaton Place.

It is obvious that any record of an enterprise still at the zenith of its popularity must needs be broken off abruptly when such record is published. It is true that the moment here chosen to suspend the narrative chances to coincide with the year marking the commemoration of the longest reign in English History; a date which has been adopted by the authors of many works dealing with the history of the present century. Therefore, with no pretence of completion, the further story of Christie's must be left for the present to the periodical press, until such time has elapsed for material to accumulate for a supplementary volume, For "Christie's" is not merely a successful commercial enterprize, it is a British Institution, known over the whole civilized world: and the history of

British Institutions must needs be, we hope, a serial with no hint of "Finis" looming near, either for the empire which contains them or such well-established ventures as the classic auction rooms of King Street, where so many collectors face the storm of destiny represented by the hammer of the auctioneer, whose "Going—going—gone—" is in no way a fitting legend to close the notice of a firm so intimately associated with the Fine Arts in Great Britain.

INDEX.

ABERCORN, Marquis of, i. 104; Duke of, i. 132.
Achenbach, A., A Torrent in Norway, i. 315.
Achenbach, O., Tivoli, i. 315.
Addington, Samuel, collection and sale of, ii. 93, 94; drawings of, ii. 94; ii. 293.
Agar, Ellis, collection of, i. 75, 76.
Agnew, Sir W., ii. 109.
Albano, The Three Marys at the Sepulchre, i. 27; St Teresa in Prayer, i. 92; The Bath of Diana and Apollo, i. 92; Apollo and Daphne, i. 109; Venus Reposing in Clouds, i. 154.
Alberg, The Duc d', pictures of, i. 92.
Allen, P., collection and sales of, i. 207; ii. 205, 206.
Allingham, Mrs., The Lady of the Manor, ii. 120.
Alt, W. J., i. 299.
Altieri Claudes, The, ii. 75.
Ambrosian Library, i. 57.
Anderdon, J. Hughes, collection of, i. 311, 312.
Anderson, Arthur, pictures of, ii. 228.
Angelico, Fra, The Last Judgment, i. 166; Virgin and Child, i. 322; Heads of the Virgin and Announcing Angel, ii. 16; Da Fiesole, Virgin and Child, ii. 195.
Angerstein, John Julius, i. 41, 46, 49.
Angerstein, W., ii. 297-8.
Annesley, i. 2.
Ansdell, R., Visit to the Shrine in the Alhambra, i. 229; The Wounded Ram, i. 270; Scotch Sheep, i. 270; The Road to Seville, i. 270; The Favourite Calf, i. 270; Outside the Cover, i. 270; Goatherds, Gibraltar, i. 270; My Lady's Pets, i. 270; Lost and Found, i. 280; The Goatherd, i. 280; Gardener's Daughter, i. 305; Lost and Found, i. 305; Gossip at the Well, i. 305; Return from Deerstalking, i. 305; The Gamekeeper's Daughter, i. 305; The Spanish Muleteer, i. 315; Gossip at Seville, i. 318; Spate in the Highlands, i. 318; A Bogged Pony, ii. 50; The Victor, ii. 61; Fête Day, ii. 93; The Rescue, ii. 131; A Highland Lot for Sale, ii. 131; Sheep Gathering in the Isle of Skye, ii. 185; Traveller attacked by Wolves, ii. 185; The Shepherd's Revenge,

ii. 277; Crossing the Ford, Seville, ii. 288.
Ansell, Right Hon. J., i. 29.
Ansell, R., i. ix., 18, 26, 28.
Ansidei Raphael, ii. 109, 110.
Antonello da Messina, Portrait of a Man, ii. 72.
Antrobus, Edmund, i. 42.
Appiani, Portrait of Napoleon I, ii. 260.
Arden, Joseph, collection and sale of, i. 303, 304.
Armour, early sale of, i. 100, 101.
Ashburnham, Hon. P., sale of, i. 190, *et seq.*
Ashburnham, Lord, i. 55, 159; ii. 234.
Aston Rowant Gallery, ii. 46, *et seq.*
Athenæum, The, i. 181.
Aumale, Duc d', i. 179.
Austen, Mrs. Sara, water-colour drawings of, ii. 137, 138.
Aylesford, Earl of, Library, ii 128.

Baccio della Porta, Madonna with St. Joseph and Infant Saviour, ii. 24.
Backhuysen, L., Sea Engagement off La Hogue, i. 31; View on the Zuyder Zee, i. 130, ii. 270; A Squall, i. 138; A Fresh Breeze, i. 154; Grand Sea View, ii. 154; View on the Dutch Coast, ii. 218, 219; Coast Scene, ii 219.
Bagot, Sir C., Pictures of, i. 130; ii. 215, 219, 270.
Baker, J., ii. 170.
Baillie, B. H., i. 322.
Baldovinetti, A., Virgin and Child, etc., ii. 90.
Bale, C. Sackville, collection and sale of, i. 320, *et seq.*; locket of, i. 323, 324.
Bammeville, E. J. De, sale of, i. 166, 255.
Banister, J., i. 290; ii. 23.
Barberini Pictures, i. 72.
Baring, Hon. Francis, ii. 211
Baring, Sir T., i. 153; ii. 147, 274.
Barker, A., collection of, i 112, 113; collection of and sale of, i. 223, *et seq.*; sale of, i. 312.
Barker, T. Jones, Relief of Lucknow, i. 229.
Barker of Bath, ii. 296.
Barnard, J., ii. 120.
Baroccio, Madonna and Infant sleeping on her bosom, i. 73. Noli me Tangere, i. 193.
Barret, G., R. A., i. 74; Sunset, i. 276; Classical River Scene, ii. 56, 143; View in the Weald of Kent, ii. 143.
Bartolommeo, Fra, Virgin and Child, St. John and Angels, i. 72; Portrait of Corsini, i. 72; Madonna della Seggiola, i. 72; Virgin, Christ and St. John, i. 97; Virgin and Child, i. 131; ii. 195.
Bartolommeo di San Marco, Mary Magdalen carried to Heaven by Angels, i. 88.
Bartolozzi, G., i. 50.
Barry, James, i. 77.
Basaiti, Marco, Holy Family with St. Catherine, ii. 195.
Bassano, The Vintage, i. 32; The Magdalen at the Feast of the Pharisee, i. 51; Conversion of a Princess, i. 85; Jacob's Journey, i. 89, 90; The Good Samaritan, i. 187;

Pair of Wings on a Triptych, ii. 17; Jacob's Vision, ii. 26.
Bath, Marquis of, i. 171, 173, 175, 226.
Beauclerk, Hon. Topham, i. 31.
Beavis, R., Collecting Wreck on the French Coast, i. 315.
Beckett-Denison, C., collection and sale, ii. 79-81.
Beckford, Alderman, i. 61, 62.
Beckford, William, i. 57, 58, 61; sale of, i. 43, 93; ii. 4, 27, 77.
Bedford, Duchess of, i. 48; Duke of, pictures of, i. 118.
Beechey, Sir W., Portrait of a Lady, ii. 93; Portrait of Frederica Charlotte, Duchess of York, ii. 259, 290; Lady Barnard, ii. 259; "La Colombe Sauvée," ii. 303.
Bel, N., Two children of Louis XV., ii. 201.
Belgioiox, Count, i. 38.
Bellini, G., Circumcision, i. 190; Madonna and Child, i. 224; ii. 195, 232, 233: Portrait of a Lady, i. 322; Portrait of a Gentleman, ii. 16; Adoration of the Magi, ii. 74; Scenes in the Life of St. Julian, ii. 90; Virgin and Child, ii. 90; Portrait of a Nobleman, ii. 90, 91; Portrait of himself, ii. 195; An Altar-piece, ii. 231.
Beltraffio, A., Profile Portrait of a Lady, i. 223; Portrait of a Man, ii. 232.
Belvidere Palace, ii. 115.
Bembo, Bonifazio, Madonna in a Landscape with the Infant Christ, ii. 24; The Resurrection, ii. 26; Virgin and St. John, ii. 91; The Garden of Love, ii. 91; Madonna and Infant Saviour, ii. 232.
Benlliure, T., The Cardinal's Visit to the Nunnery, ii. 275.
Bentinck, G. A. F., Cavendish, collection and sale of, ii. 169, *et seq.*
Bentley, Mrs., ii. 295.
Benvenuto di Sienna, Madonna and Child, i. 224.
Berghem, N., Landscape, i. 34, 102, 193, 322; L'Ancien port de Gènes, i. 38; Le Retour des Champs, i. 42; Landscape with figures and cattle, i. 51; Landscape, with Shepherdess, etc., i. 63; Landscape with peasants and cattle passing a ford, i. 74; Peasants at door of a stable, i. 96; L'Embarquement des Vivres, i. 102; Landscape, with cattle, i. 129, 131; Ancient Ruin near Rome, i. 129, 133; Italian Landscape, i. 188; Woman with a Distaff, i. 237; Two herdsmen and cattle passing a Ford, i. 254; The Ford, ii. 9, 147, 148; Milking Goats, ii. 191, 192; Cattle passing a Ford, ii. 213, 214; The mouth of an Italian River, ii. 217; View of a Mountainous Country, ii. 219, 276; Milking Time, ii. 219; An Italian Scene, ii. 236; Peasants with cattle, ii. 272; Grand Mountainous Landscape, ii. 294
Berkheyden, G., View in Haarlem, ii. 10, 236.
Berlin Museum, ii. 120.

Bernal, Ralph, sale and collection of, i. 167, *et seq.*
Bertel, John, i. 16.
Bessborough, Lord, i. 56.
Bethnal Green Museum, i. 299.
Beverley, W. R., Bringing a Lugger Ashore, ii. 159.
Bickerton, Dr. T. H., ii. 304.
Bicknell, E., collection of, i. 198, *et seq.*; the, Drawings, i. 205, 206.
Bicknell, H. Sandford, sale of, i. 206.
Biggs, W. M., i. 234.
Biondi, Signor, i. 35.
Birch, C., ii. 158.
Birch, H. W., i. 234.
Blaas, E. De, Meditation, ii. 163; Venetian Water Carrier, ii. 163.
Bladen, T., Esq., i. 33.
Blanchet, A., Portrait of Henry Stuart, Cardinal of York, ii. 33.
Blenheim Enamels, sale of, ii. 55; Palace Collection, ii. 107, *et seq.*
Bles, H. de, St. Jerome, ii. 8.
Blondell de Gagny, M., ii. 271.
Bohn, H. G., collections of, i. 244, 301.
Bohn's Illustrated Library, i. 71.
Bolckow, H. W. F., collection and sales of, ii. 129, *et seq.*, 157, *et seq.*
Bonaparte, i. 81.
Bonar, Thomson, collection of, ii. 278, 280, 281.
Bonheur, Auguste, Cattle on the banks of a River, i. 316.
Bonheur, Rosa, Scene in the Pyrenees, i. 222; Souvenir of Normandy, i. 231; Coast Scene, i. 231; Cattle in Landscape, i. 231; Driving Cattle, i. 279; The Forest of Fontainebleau, i. 279; Driving Cattle, i. 279; Deer in the Forest of Fontainebleau, i. 281; ii. 274; Le Retour du Moulin, i. 298; Chevreuils au repos dans la Forêt de Fontainebleau, i. 298; The Shepherdess, i. 316; Les Pâturages, i. 320; Landscape with Cows, etc., i. 320; Early Morning in the Pyrenees, ii. 49; Taking Horses to Water, ii. 49; Late Autumn, ii. 54; Brittany Shepherd and Sheep, ii. 61; Cattle crossing the Stream, ii. 86; Mare and Foal, ii. 86; The Horse Fair, ii. 86, 161; Early Morning at Fontainebleau, ii. 123; A Highland Raid, ii. 123; Interior of a Farm Stable, ii. 125; Munkacsy, ii. 125; Return from Pasture, ii. 130; Deer, ii. 130; Denizens of the Highlands, ii. 130; Spanish Muleteers, ii. 135; Brittany Shepherds, ii. 135; View in the Pyrenees, ii. 159; Her own Portrait, ii. 159; Landais Peasants returning home, ii. 180; The Alarm, ii. 180; Changing Pastures, ii. 180; Cattle in Highlands, ii. 180; Going to Market in Brittany, ii. 254; Landscape with Sheep, ii. 274.
Bonifaccio, The repose of the Holy Family, ii. 136; Madonna, ii. 195.

Bonifazio, Virgin and Child, i. 244.
Bonington, R. P., Château on the French Coast, i. 229; Old French Water Mill, i. 241; Palace of Prince Maffei, i. 241; "Souvent Femme Varie," i. 241; Scene on the Normandy Coast, i. 291; French Coast Scene, i. 291; The Fish Market, i. 291; Grand Canal, Venice, i. 291; Francis I. and his sister, i. 296; The Grand Canal, i. 296; View off S. Valery-sur-Somme, i. 309; Château of the Duchesse de Berri, i. 309; Low Tide on the French Coast, ii. 84; Pont des Arts, ii. 261; Near Boulogne, ii. 261.
Book Sales, early, i. 35.
Bordone, Paris, Girl at Toilet, i. 223; The Saviour Disputing with the Doctors in the Temple, ii. 170; Portrait of a Lady, ii. 195.
Borgognone, A., Madonna and Child, ii. 232.
Both, J. and A., A Grand Landscape, i. 79; Evening Landscape, i. 119; Landscape with Group of Figures by Polemberg, i. 125; Paris awarding the Prize of Beauty, i. 125; The Courteney Both, i. 191; Grand Italian Landscape, i. 192; Landscape, i. 237; ii. 233, 234; Abraham with Hagar and Ishmael, i. 240; ii. 219; A Rocky Pass, i. 254; View on the Tiber, i. 293; Muleteers in Landscape, ii. 150; Soldiers, ii. 234; Hilly Landscape, ii. 236.
Both, J., The Muleteer, ii. 219.
Botticelli, Sandro, Madonna and Child, i. 166, 225, 223; ii. 232, 233; Story of Nastagio Degli Oneste, i. 224; Portrait of Artist's Wife, i. 225; Mars and Venus, i. 225; Adoration of the Magi, ii. 17; The Assumption of the Virgin, ii. 18; Madonna, ii. 81; Madonna and Child with St. John, ii. 189, 191, 195; Decameron, ii. 189; The Nativity, ii. 195.
Boucher, F., collection of, i. 32; The Mask, i. 293; The Triumph over Amphitrite, ii. 127; The Flower Gatherers, ii. 127; Portrait of Madame de Pompadour, ii. 127, 286; The Muse Erato ii. 201.
Bough, S., Sands at Whitchurch, i. 276.
Boughton, G. H., The Widow's Acre, ii. 46; Afternoon in Minden, ii. 228.
Bouguereau, W., A Day Dream, ii. 130; Going to Market, ii. 157; The Indigent Family, ii. 274; Italian Mother and Child, i. 316.
Bourdon, Sebastian, The Daughters of Jethro, i. 50.
Bourgeois, Sir F., i. 5, 40, 48.
Bowman, Sir W., collection of ii. 206.
Boydell, Shakespeare Gallery of, i. 73.
Braine, G. T., ii. 236, 237, 238, 239.

Bramante (Donato Lazzari), The Deposition, i. 69.
Bramcamp, Mr., i. 28.
Brauwer, A., The Card Players, i. 307; Interior of a Cottage, ii. 9.
Bredel, Chas., collection and sale of, i. 236; ii. 94, 106, 193, 215, 216, 220, 222, 233.
Breton, Jules, Meditation, ii. 157; A Brittany Shepherdess, ii. 212.
Brett, J., Bude Sands at Sunset, ii. 48; Etna, ii. 48; Carthillon Cliffs, ii. 52; The Grey of the Morning, ii. 275.
Breughel, J., Dutch Fair, ii. 213, 214; Fair in a Dutch Village, ii. 32.
Bridell, F. Lee, The Coliseum by Moonlight, i. 315.
Bridgewater, Duchess of, i. 36.
Brind, C., ii. 94.
Briscoe, W. E., ii. 293.
British Institution, ii. 146, 147, 150, 153.
British Museum, i. 57, 58.
Brockleband, Ralph, Pictures of, ii. 207, 208.
Bromley, Davenport, i. 137; ii. 197.
Bronzes, The Hamilton, ii. 44.
Bronzino, A., The Madonna, Child and St. Catharine, i. 51; Portraits of Cosmo d' Medici, i. 223; ii. 25; Leonaro di Toledo, ii. 17, 212; Don Garcia de Medici, ii. 25, 81.
Brooch, Ancient Gaelic, i. 53.
Brooks, Mr. Cunliffe, i. 327.
Brooks, T, The Life Boat, i. 271: Pleasing Reflections, i. 271.
Brown, Ford Madox, The Entombment, ii. 188; Elijah and Widow's Son, ii. 252; The Dream of Sardanapalus, ii. 252.
Browne, Henriette, Jewish School at Cairo, i. 130; Giving Baby a Ride, i. 231; Abyssinian Girl, i. 231; An Armenian Capmaker, i. 316; Visit to the Harem, ii. 86; The Coptic Poet, ii. 159; Turkish Boys Chanting the Koran, ii. 163.
Bruhl, Count, i. 26; i. 47.
Brun, Madame Le. *See* Vigée le Brun.
Bryan, Michael, Pictures of, i. 87.
Buchanan, W., i. 19, 85; ii. 26, 72, 75, *note*, 240, *note*.
Buccleuch, Duke of, Engravings of, ii. 120.
Buckingham and Chandos, Duke of, i. 139-151.
Buckingham Palace, i. 78, 79, 83, 92.
Buller, J. F., collection and sale of, ii. 155.
Bullock, E., sale of, i. 208, *et seq.*
Buonarotti, M. A. *See* Michael-Angelo.
Burbage, Portrait of Shakespeare, i. 149.
Burdett-Coutts, Baroness, i. 182, 183, 187; ii. 78, *note*.
Burgess, J. B., Licensing the Beggars, Spain, ii. 48; Rush for Water, Morocco, ii. 48; The Presentation, ii. 48; An Artist's Almsgiving, ii. 177; Una Limosnita, ii. 289.
Burnand, A. C., collection and sale of, ii 175.

Burne-Jones, Sir E., King René's Honeymoon, ii. 87; Pygmalion, ii. 87; Danaë's Tower, ii. 87; St. Agnes, Dorothea and Barbara, ii. 87; St. George, ii. 87; Green Summer, ii. 87; Venus' Mirror, ii. 87, 188; the Feast of Peleus, ii. 88; The Days of Creation, ii. 88; Laus Veneris, ii. 88; Chant d'Amour, ii. 88; King Cophetua and the Beggar, ii. 88; water-colours of, ii. 89, 90; Cupid's Hunting Grounds, ii. 93; Fides, in tempera, ii. 124; Sperantia, ii. 124; Merlin and Vivien, ii. 188; The Seasons, ii. 188; Night and Morning, ii. 188; Phyllis and Demophoon, ii. 188; The Wine of Circe, ii. 188; Cupid and Pysche, ii. 188; St. George and the Dragon, ii. 226; The Hesperides, ii. 252; Vespers and Night, ii. 252; The Heart Desires, ii. 252; The Hand Refrains, ii. 252; The Godhead Fires, ii. 252; The Soul Attains, ii. 252; Chaucer's Dream of Good Women, ii. 302.
Burnard, John, ii. 76.
Burnet, J., View of East Cowes, i. 310.
Burr, J. A., Toyseller, i. 271.
Burton, B. Archer, ii. 228.
Burton, Sir F. W., An Apple Girl, i. 256; The Virgin's Day, i. 256; Tyrolese Boys Bird Trapping, i. 256; Faust's First Sight of Marguerite, i. 256; The Young Scholar, i. 276; The Turret Stair, i. 276; The Cavalier and the Puritan, i. 303; ii. 108, 109.
Bute, Lady, i. 24.
Bute, Earl of, i. 48.
Bute, Marquis of, i. 101.
Butler-Johnstone, Col. the Hon., i. 296.
Butler, Lady, Tito Melema, i. 271.
Buttall, Jonathan, ii. 243.
Byng, Hon. G., ii. 102.

Cadogan, Lord, i. 36.
Calderon, P. H., The Letter, Hever Castle, i. 211; Hide and Seek, i. 211; Virgin's Bower, i. 229; Home after Victory, i. 229; Œnone, i. 229; Young Lord Hamlet, i. 271; The Virgin's Bower, i. 271; Lovers on a Garden Seat, i. 271; Queen of the Tournament, i. 271; Victory, i. 305; Good Night, i. 305; In the Cloisters at Arles, i. 327; An Incident of the War in La Vendée, ii. 131; Summer Breezes, ii. 163; On her way to the Throne, ii. 163; The Last Touch, ii. 163; Andromeda, ii. 228; Il Penseroso, ii. 277; L'Allegro, ii. 277; Banks of the River Clain, ii. 277.
Callcott, Sir A. W., The River Arno, i. 120; The Pier at Little Hampton, i. 120; View on the Meuse, i. 129; Southampton Water, i. 196; View near Southampton, i. 202; English landscape, i. 202; Hampstead Heath, i. 209; Landscape, i. 229; Launce and his Dog, i. 229; Dutch Fishing Boats,

i. 242; ii. 61, 303; A classical landscape, i. 271; ii. 277; Approach to Verona, i. 325; An English Landscape, ii. 51; Ghent, ii. 84; Gulf of Salerno, ii. 84; The Rift in the Cloud, ii. 123; Gulf of Spezzia, ii. 123; View in Holland, ii. 144; Rotterdam, ii. 223; The Shrimper, ii. 230; River with St. Paul's, ii. 277.
Calonne Collection, The, i. 17, 19.
Cambiaso, Luca, Marriage of St. Catherine, i. 109.
Camden, Marquis of, ii. 168.
Camei mounted as Rings, ii. 44, 45.
Campana, P., Christ Preaching in the Temple, ii 74.
Campbell, Sir H. Hume, collection of, 234.
Campbell, T. G., ii. 220.
Camphuysen, G., Interior of a Shed, ii. 273.
Canaletto, View of the City of Verona, i. 36; Courtyard, Venice, i. 188; Staircase, Doge's Palace, i. 188; St. Mark's Palace, i. 188; St. Mark's Church, i. 188: Piazza di San Marco, i. 191; The Piazzetta of St. Mark, ii. 81; Walton Bridge, ii. 81; View in Venice, ii. 191, 196: The Grand Canal, ii. 191, 196, 236; Entrance to Grand Canal, ii. 296.
Cankrien, Mr., i. 191.
Cano, Alonzo, Virgin and Child, i. 163; Balaam's Ass, i. 163.
Canning, George, sale of, i. 122, *et seq.*
Cantarini, S., The Saviour as a Child of eight years old, i. 264.
Capo di Monte, the Gallery at, i. 54, 59.
Caravaggio, i. 67.
Carey, W., A Descriptive Catalogue of Lord de Tabley's pictures, i. 120.
Carleton, W., Hedge School, ii. 132.
Carlisle, Lord, i. 29.
Carmona, M., The Wise Virgins, i. 225; The Foolish Virgins, i. 225.
Carpaccio, V., Garden of Souls, ii. 91.
Carr, Rev. H., i. 97, 104.
Carracci, A., Landscapes, i. 55; Venus and Cupid, i. 56; Susannah and the Elders, i. 60; Christ Crowned with Thorns, i. 60; Silenus and Apollo, i. 84; Death of St. Francis, i. 95; Christ and the Woman of Samaria, i. 106; Cupid asleep on a bed of Clouds, i. 110; Diana and Actæon, ii. 74; Picture attributed to, ii. 74-75, and *note*; An Altar-piece, ii. 104.
Carracci, L., Riposo, i. 55; Sibylla Lybica, i. 102; ii. 26, 81; Job and his Friends, i. 102; St. John, ii. 74, 81.
Carrington, Dowager Lady, works of art of, i. 317-8.
Carver, William, collection and sale of, ii. 142.
Carvings, ii. 27-28, 201, *et seq.*
Carwardine, J., Sale, ii. 155, 291.
Carysfort, Lord, pictures of, i. 98, 99, 120, 121.
Casali, A., A Vestal, i. 23.
Cattermole, G., Salvator Rosa

sketching the Banditti, i. 276; The Baron's Hall, i. 276.
Cavendish, Lord G., i. 62.
Cawthorne, Col., i. 49.
Cerezo, Matteo, Virgin or Saint in Adoration, ii. 74.
Chambers, G., Sheerness, i. 202; Boats and Shipping, i. 202.
Champernowne, A., sale of, i. 94, 96-97.
Champagne, P. de, Adoration of the Shepherds, i. 31, 154.
Chandos, Duke of, i. 54, 56.
Chandos family, i. 145.
Chantrey, F., i. 181.
Charles I., i. 95; cap in which he was beheaded, i. 80.
Charles V. of Spain, i. 84.
Chelsea Porcelain Manufactory, i. 32.
Chesterfield, Earl of, i. 38, 45, 128.
Cheylesmore, Lord, collection and sale of, ii. 184, *et seq.*
Chierici, Gaetano, La Polenta, ii. 228; The Kitchen Invaded, ii. 275; A Frightful State of Things, ii. 275.
Chinese enamels, ii. 22, 23.
Christie and Ansell, 1784, i. x, 11.
Christie, James, and his successors, i. 1, *et seq.*; parentage of James Christie I., i. ix.-xi, 2; description of, i. 3, *et seq.*; his newspaper property, i., 8, 9; sons of, i. 10; death, and obituary notice of, i. 10, 11; first sale of, i. 14, *et seq.*, 22, *et seq.*; house of, i. 16; china sales of, i. 23, *et seq.*; picture sales of, i. 25, *et seq.*
Christie, James, the Second, i. 11, *et seq.*; publications of, i. 12, 13; death of, i. 13, 14.
Christie, James Stirling, i. 13, 14.
Christie, James H. B., i. 14.
Christina, Queen, i. 71; ii. 77, *note.*
Church of the Jesuits at Rome, i. 69.
Cima il Conegliano, Virgin with Infant Christ, i. 251; Madonna with the Infant Christ, ii. 17.
Civitta. *See* Bles.
Clare, Earl of, i. 252; ii. 215, 296.
Clark, John, pictures of, ii. 254.
Clarke, Sir S., i. 65; ii. 94, 219; gallery of, i. 132.
Claude, The Seaport with St. Ursula, i. 18; The Departure of Joseph, i. 27; A Landscape in Italy, i. 32, 67; St. Ursula and her Maidens, i. 40; An Italian Seaport, i. 42; View near Castle Gondolfo, i. 46; Worship of the Golden Calf, i. 48; Landscapes, i. 55, 136, 243; ii. 54; A Seaport, i. 56, 293; ii. 76; Landscape, Liber Veritatis, i. 64; View of the Coliseum, i. 64; Landscape with Repose, i. 64; Mercury and Bacchus, i. 67; Il Molino, i. 78; The Grotto of Neptune, i. 78; Landscape and Seaport, i. 78; The Enchanted Castle, i. 85, 158; Liber Veritatis, i. 85; Simon before Priam, i. 85; Rape of Europa, i. 125; Morning

Scene, i. 128; Evening Scene, i. 128; Sunset, i. 131; Seaport at Sunrise, i. 133; Æneas visiting Helenus, i. 136; Herdsman tending Goats, i. 156; View in the Bay of Naples, i. 160; Lake Scene, i. 293; Philip baptizing the Eunuch, i. 293; Herdsmen Feeding Goats, i. 322; Mercury lulling Argus to Sleep, i. 322; Ariadne and Bacchus, ii. 33; The Sacrifice to Apollo, ii. 75, 76; The Landing of Æneas, ii. 75, 76; Herdsmen driving Cattle, ii. 76; Classical Landscape, ii. 92; Embarkation of St. Paulina, ii. 155; The Artist sitting on the Shore drawing, ii. 249, 250.

Claudes, price of, i. 18.

Cleveland, Duke of, i. 158, 163, 188.

Clewer Manor sale. *See* Foster, R.

Clifden, Viscount, sale of, ii. 209, *et seq.*; pictures of, ii. 253.

Clive, Lord, i. 27.

Clovio, Giulio, ii. 71.

Cock, auctioneer, i. 19.

Codde, P., Interior of an Apartment, ii. 209, 210.

Coello, S., Anna Maria of Austria, i. 179; Portrait of the Duke of Alva, ii. 33; Donna Maria, ii. 201.

Coesvelt, W. G., collection of, i. 131.

Coghill, Sir J., sale of, i. 94.

Cole, G., Cornfield, i. 324; On the Arun, ii. 46; Harvesting, ii. 46; Welsh Valley, ii. 52; Carting Fern, ii. 304.

Cole, V., Summer Rain, ii. 92; Cornfield, ii. 126; Sinodun Hill, ii. 143, 144; Autumn Leaves, ii. 157; Hay Time, ii. 162; Abingdon, ii. 162; View on the Thames and Avon, ii. 177; Sketches by, ii. 218; Oxford, ii. 226; Evening Rest, ii. 274; A Sandpit, ii. 275; Streatley, Wargreave, ii. 277; Loch Scavaig, ii. 277; Noon in the Cornfield, ii. 289; Streatley, ii. 304.

Colebrooke, Sir G., i. 32; his library sold, i. 35.

Coleman, E. J., collection of, i. 324.

Collier, Hon. J., Pharaoh's Handmaidens, ii. 289.

Collins, W., Landscape, Women Washing, i. 120; Sunrise, i. 120; The Shrimpers, i. 131; Boulogne Fishermen and Girls, i. 153; Boy taking Sea-fowls' Eggs, i. 153; Selling Fish, i. 202; ii. 61; Early Morning on the Sussex Coast, i. 202; The Reluctant Departure, i. 209; Landscape, with Boys Angling, i. 229; The Skittle Players, i. 229; ii. 131; The Ferry, i. 241; The Fisherman's Return, i. 242; Landscape with Chichester Cathedral, i. 256; Mariner's Widow, i. 270; The Venturesome Robin, i. 271; Le Bon Curé, i. 271; Landscape, i. 280; Chichester Cathedral, i. 280; Dominicans returning to their

Monastery, i. 291; Coast Scenes, i. 305; Dartmouth Harbour, i. 310; Cromer Sands, i. 311; ii. 207; "Les Causeuses," i. 314; The Cherryseller, i. 325; Borrowdale, i. 325; The Morning Bath, ii. 84; Barmouth Sands, ii. 134; Hop-pickers, ii. 144; Scene at Aberystwith, ii. 155; Minnow Catchers, ii. 157; Early Morning, ii. 185; Samphire Gatherers, ii. 208; The Bird's Nest, ii. 213, 214; The Fish Auction, ii 223; The Dead Robin, ii. 227; Returning from the Haunts of the Sea Fowl, ii. 230; The Disposal of a Favourite Lamb, ii. 245.

Colonna Palace, pictures from, i. 54.

Conegliano. *See* Cima.

Coningham, W., collection of, i. 155.

Constable, J., River Scene, i. 209; Weymouth Bay, i. 209, 309; Landscape, i. 209; Heath Scene, i. 209; The Manor House, i. 209; Landscape, with a Suffolk River, i. 229; Harwich Lighthouse, i. 242; Glebe Farm, Suffolk, i. 249; Ploughing and Windmill, i. 291; Hampstead Heath, i. 291, 325; ii. 212; Stratford, St. Mary, Suffolk, i. 291; Stoke by Wayland, i. 305; The Thames, Westminster, i. 305; Embarkation of George IV., i. 307; ii. 290; Vale of Dedham, i. 309; A Brook Scene, i. 311; View on the Stour, ii. 50; Flatford Mill, ii. 84; The Dell, ii. 84; The Mill Stream, ii. 128; Scene on the River Stour, known as "The White Horse," ii. 227, 228; Yarmouth Jetty, ii. 230; Brighton Beach, ii. 244; View near Bergholt, ii. 244; The Mill Tail, ii. 260, 261; Stratford, Mill on the Stour, ii. 263; The Shower, ii. 302; Hay Wain, ii. 302.

Cooke, E. W., Entrance to Calais Harbour, i. 125; Scheveningen Trawler, i. 229; Dutch Pinks, i. 271; Dream of Venice, i. 271; Danish Craft on the Elbe, i. 280; Porto del Lido, i. 297; Venice, Riva dei Schiavoni, i. 303; The Port of Delfzijl, i. 303; Venice, i. 305; Amsterdam, i. 307; Grand Canal, Venice, i. 318; Hastings, i. 318; Bay of Carthagena, i. 324; Dutch Vessel aground, i. 327; Chioggian Fishing Vessels, ii. 60, 289; Scheveningen Beach, ii. 61, 128; A View on the Scheldt, ii. 131; Church of S. Maria Della Salute, ii. 131; The Piazzetta, ii. 131; The Thames off Millwall, ii. 149; Kynance Cove, ii. 157; Off the Isle of Wight, ii. 161; Catalan Bay, ii. 163; The Bay of Tangier, ii. 163; Bella Venezia, ii. 175; On the Bristol Channel, ii. 177; Dutch Fishing Craft, ii. 177; Fishing Boats ashore, ii. 212.

Cooper, T. S., Portrait of Charles II., i. 148; Interior, i. 202; November, i. 271; Children of the Mist, i. 271; Guardian of the Herd, i. 271; Canterbury Meadows, i. 277; ii. 289; Sheep, i. 277; Goatherd on Nivel Siabad, i. 280; Summer Afternoon, i. 305; Snowdon, i. 307; Mountain Scene, i. 311; Cows in a Landscape, i. 313, 318; The Defeat of Kellerman's Cuirassiers at Waterloo, i. 315; Good Evening, i. 315; Landscape, with sheep, etc., i. 325; Mountain Sheep, i. 325; On a Dairy Farm, ii. 48; Sunny Landscape, ii. 52; Spring, ii. 95; Drovers halting on the Fells, ii. 124; Cattle and Sheep, ii. 131; A Summer's Day, ii. 131; Amongst the Fells, ii. 161; Cows in a Meadow, ii. 175; The Chequered Shade, ii. 175; In the Meadows of Fordwich, ii. 206, 207; Sheep and Goats, ii. 245; Fording the Stream, ii. 277; On the Kentish Coast, ii. 277; The Victor's Shout, ii. 286.

Cope, C., i. 252.

Cope, C. W., Lear recovering at the Sound of Cordelia's Voice, i. 325.

Cordelle Agi, A., Marriage of St. Catherine, ii. 232.

Coques, Gonzales, Gentleman and Lady, i. 190; Henry III. Stadtholder, i. 191; Lady and Gentleman playing Guitar, i. 307, 308; Portraits of a Dutch Family, ii. 110; Portraits of a Gentleman with wife and child, ii. 236.

Cornwall, Lady, i. 25.

Corot, Les Saules, ii. 262; four Landscapes, ii. 301; Lake Scene, ii. 302.

Correggio, Jupiter and Io, i. 37; Venus, Cupid and Satyr, i. 48; The Madonna with the Rabbit, i. 67; Le Nain, i. 67; Infant Card Players, i. 67; The Passion of our Saviour, i. 70; The Flight into Egypt, i. 70; Danaë receiving the Shower of Gold, i. 71, 86, 94; Ecce Homo, i. 72, 109, ii. 24; Christ's Agony in the Garden, i. 92; Virgin, i. 94; La Vierge au Panier, i. 94; Juno with Peacock, i. 225; The Dying Madonna, ii. 24.

Cortona, P. da, The Marriage of the Virgin and St. Joseph, i. 31; "Noli me Tangere," i. 31; Flight of Jacob, i. 65.

Cosens, F. W., collection and sale of, ii. 149, 150.

Cosier, R. A., collection and sale of, ii. 119, 120.

Cosimo, P. da, Triumph of Chastity, ii. 91.

Cosson, Baron de, collection of, ii. 224.

Costa, Lorenzo, The Virgin and St. Joseph, ii. 190.

Cosway, R., Lady Carey, ii. 290.

Cotes, F., Miss Milles, ii. 281.

Cotman, J. S., Château in Normandy, i. 241; Boscastle Cove, i. 241; Barges on a Broad in a Mist, i. 309; Grand marine subject, ii. 259.

Country Sales, i. 33.
Courtney, C. B., ii. 139.
Cox, D., Drawings of, i. 207, 208, 250, 251 259, 260; The Hayfield, i. 209, 250, 305; ii. 260; Landscape, i. 209; River Scene, i. 209; Churchyard Darley Dale, i. 209; ii. 57, 58, 83; Windsor Castle, i. 209, 277; Going to the Hayfield, i. 209, 327; ii. 181; Collecting the Flocks, i. 209; ii. 134, 160, 224; Coast Scene, i. 209; Water-Colour Drawings of, i. 210, 211; The Younger, i. 223; Morecambe Bay, i. 243; Stepping Stones, Bettws, i. 250; Solitude, i. 250; The Church at Bettws-y-Coed, i. 250; ii. 57; Harlech Castle, i. 250; ii. 182; Driving the Flock, i. 250; ii. 131; Rhyl Sands, i. 250; Caer Cennen Castle, i. 250; Cart Loading from Smack, i. 250; Haddon Hall, i. 250, 271; ii. 138; View near Bettws, i. 250; View in Wales, i. 250; View on the Thames, i. 250; Wind, Rain and Sunshine, i. 250; A Road Scene, i. 260; Lane at Harbourne, i. 260; Market Woman, i. 260; Rook Shooting, i. 271; The River Conway, i. 277; Bolsover Castle, i. 277; ii. 251; Shepherds Gathering Flocks, i. 277; Tivoli, i. 281; Lancaster Sands, i. 281, 305; Cavalry, i. 305; Carrying Vetches, i. 327; Changing Pastures, i. 327; ii. 156; Market Woman crossing a Heath, i. 299; Twilight, i. 299; Crossing Lancaster Sands, i. 299, ii. 138; Pass of Killiecrankie, i. 299; Landscape with Brigands, i. 299; Waiting on Lancaster Sands, i. 299; Harvesting in Wales, ii. 47; Tintern Abbey, ii. 47; Carting Sand, ii. 52; The Skirts the Wood, ii. 57; The Coming Storm, ii. 57; Brough Castle, ii. 62; Going to the Harvest Fields, ii. 93; Dudley Castle, ii. 95, 182; The Meeting of the Waters, ii. 125; Lancaster, ii. 125, 182; Counting the Flock, ii. 131; The Four Seasons, ii. 134, 135; View in North Wales, ii. 156; Mountain Shepherd, ii. 156; Pont-y-pier, ii. 156, 182; Peat Gatherers, ii. 157; Waiting for the Ferry, ii. 157, 158; Bolton Park, ii. 161; The Road by the Wood, ii. 181; Baden Tower, ii. 181; Welsh Cornfield with Reapers, ii. 181; Welsh Landscape, ii. 181; The Hay Waggon, ii. 181; Calais Pier, ii. 182; Welsh river with Watermill, ii. 182; Reapers returning home, ii. 182; Welsh Mountain Stream, ii. 182; The Vale of Clwyd, ii. 182, 251; Taking the Left Road, ii. 206; Lugg Meadows, ii. 206; Hardwicke Hall, ii. 206; Welsh Pass, ii. 244; Welsh Funeral, ii. 251; Windsor Great Park, ii. 251; Gravel Pits, ii. 251; Broom Gatherers, ii. 251; Beeston

[illegible] The Cottage [illegible] The King of the Forest [illegible] Over the Sands [illegible] View near [illegible] Castle, ii. [illegible]; Old England, ii. [illegible]; At [illegible] [illegible] Abbey, ii. [illegible]; Richmond [illegible], ii. [illegible]. The Forest Farm, ii. [illegible]. A Squally [illegible]

[illegible] with Cattle, i. [illegible]
[illegible]
St. George and the Dragon, i. [illegible]; St. Peter and St. Paul, i. [illegible] Virgin and Child, i. [illegible]
Crome, J., Landscape, i. [illegible] Bridges, i. [illegible]; View of [illegible] Harbour, i. [illegible]; The [illegible] Common, i. [illegible]; Oaks in [illegible] Park, i. [illegible] Group of Oaks in [illegible], i. [illegible]. Barge with Wounded Soldiers, i. [illegible]. New Mills at Norwich, i. [illegible]; Old Mill on the Yare, i. [illegible]. Skirts of the Forest, i. [illegible]. View on Mousehold Heath, i. [illegible]; Hawthorn-[illegible], ii. [illegible]; Forest Scene, ii. 83; Yarmouth Jetty, ii. 83; On the Yare, ii. 228; Woody Landscape, ii. 228; A Yarmouth Water Frolic, ii. 235; View near [illegible], ii. 244; On the Cromer Coast, ii. 291.
[illegible], ii. 44.
Cuyp, View of Nimeguen, i. 32, 43; Embarkation of the Prince of Orange, i. 48; Landscape and Cattle, i. 50; Landscape with Peasants going to Market, i. 65; Three Cows in a Sunny Landscape, i. [illegible]; Cattle and Pigs, i. [illegible]; Landscape, i. [illegible], 118; ii. 105; A Grand Landscape,

i. 86; ii. 192, 236; An Evening Scene, i. 86; Landscape with Shepherdess, i. 129; Castle, i. 133; Woman Milking a Cow, i. 133; Philip Baptizing the Eunuch, i. 150; A Château on a River, i. 152; William 2nd, Prince of Orange, i. 178; The Ferry Boat, i. 190; View on a Dutch River, i. 237; River Scene, i. 243; Landscape with Shepherds, i. 249; Landscape with Miller's Waggon, i. 253, 293; View on the Rhine, i. 254; Hilly Landscape, i. 254; Portrait Group, i. 293; Flight into Egypt, i. 300; Milking Time, ii. 105; View off Dort, ii. 213; Two Travellers halting at an Inn, ii. 236; Portrait of the Prince of Orange, ii. 248, 249; Landscape with Cavalier, ii. 272; Scene: Travellers Halting, ii. 273; Woman and child, ii. 303.

Damascus Glass, ii. 225.
Danby, F., The Vale of Tempe, ii. 123.
Darnley, Earl of, ii. 71, 240.
Dasent, Dr., i. 244.
David, J. L., Portrait of Napoleon 1st., ii. 33; Portraits of Pope Pius VII. and Cardinal Caprera, ii. 195.
Davidson, Mr., i. 55.
Davis, H. W. B., A Brittany Lane, i. 272; Reconnoitring, ii. 48; A Summer Afternoon, ii. 125; The Panic, ii. 125; A Breezy Scene, ii. 139; Breezy Weather on the French Coast, ii. 162; The Way to the Sanctuary, ii. 208; Spring Ploughing, ii. 284; After Sunset, ii. 304.
Davis, R. Hart., ii. 73, 74, 75, 78.
Décamps, A., A Courtyard, ii. 141.
Decorative Objects, Hamilton Palace, ii. 15, 16, 23, 24, 28, 31, 40, 41.
Deering, J. P., ii. 213.
Defoe, Daniel, i. 192.
De Heusch, Landscape with Waggon, i. 190.
Dekker, A., Landscape with Mill, ii. 214, 215.
De Koning. *See* Koning.
Delacroix, E., Christopher Columbus, ii. 141; The Giaour, ii. 141; President Duranti, i. 231; A Christian Martyr, ii. 122; Execution of Lady Jane Grey, ii. 187; Crossing the Alps, ii. 223.
Delafield, W., ii. 94.
Delamere, Lord, i. 310.
Delbourg, Mr., i. 25.
Delorme, A., Prince of Orange returning from viewing the Tomb of his Ancestors, ii 8.
Denner, B., The Head of an old Woman, i. 43; ii. 231.
Dennistoun, A., sale of, ii. 233, 234.
D'Eon, Chevalier, i. 43, 44.
Derby, Earl of, i. 8, 153.
Dering, J. P. G., Porcelain, sale of, i. 300.
Desenfans, J. N., Founder of the Dulwich Gallery, i. 18, 39-41.
Deutsch, L., Arabs at Prayer, ii. 184; Nubian Dancers,

ii. 184; An Arab Café, ii. 184; Reading the News, ii. 184: At the door of the Mosque, ii. 184; An Egyptian Dealer in Bric-a-Brac, ii. 288; The Guard, ii. 228.
Devis, A. W., Reception of the hostage Sons of Tippoo Saib by the Marquis of Cornwallis, i. 68.
De Wint, P., Bolton Abbey, i. 243; Lowther Castle, i. 277; Grand View of Lincoln, i. 300; Drawings of, i. 303; Kenilworth Castle, i. 321; View at Goodwood, i. 321; London from Battersea, i. 321; Grand Landscape, i. 321; Waltham Abbey, ii. 59; View on the Severn, ii. 125; View near Keswick, ii. 138; Matlock, ii. 161; Torksay Castle, ii. 163; Wet Meadows, ii. 206; Hay Harvest, ii. 206; Corn Harvest, ii. 206; Saltwood Castle, ii. 206.
Dickens, C., sale of, i. 211, 212.
Dickins, Chas., Porcelain of, i. 312, 313.
Dickinson, Samuel, i. 31.
Dicksee, F., Too Late, ii. 144.
Dietrich, C. W. E., Fête Champêtre, ii. 105.
Dighton, R., "The Specious Orator," *see* frontispiece to vol. i.
Dillon, Mr., i. 29.
Dobson, W. C. T., Abraham and Hagar, i. 230, 272; The Nativity, i. 272; Tobias and Raphael, i. 272; Flower-Girl, Dresden, i. 272; The Nut Gatherers, i. 307.
Dobson, W., Portrait of Oliver Cromwell, i. 211; Portrait of Endymion Porter, ii. 134.
Doetsch, Henry, collection and sale of, ii. 261, 262.
Dolci, Carlo, Madonna and Child, i. 28; Virgin, Child and St. John, i. 32; Madonna and Child, i. 47; Virgin and Child, with flowers, i. 83; St. Matthew writing his Gospels, i. 134; Daughter of Herodias, i. 159; ii. 54; St. Catherine, i. 190; The Virgin, ii. 74; Madonna, ii. 107; The Adoration of the Magi, ii. 118; Madonna colle Stelle, ii. 118; Head of Virgin, ii. 191, 196.
Domenichino, Repose in Egypt, i. 60; The Magdalen, i. 72; St. Cecilia, i. 85, 158; Landscape, i. 92; St. George and the Dragon, i. 97; Magdalene in Contemplation, i. 134; Sybilla Persica, i. 150; St. John the Evangelist, ii., 74, 75.
Domenico, Ghirlandaio, Madonna and Child, i. 226; ii. 91; Portrait of a Lady, ii. 91; Portrait of Count Sassetto, ii. 91; Scenes from the Life of John the Baptist, ii. 91.
Domingo, F., The Ruined Gamester, i. 316.
Doré, G., Christian Martyrs, i. 316; An Alpine Scene, i. 316; Gallery, ii. 48.
Dossi, Dosso, Scene from "Orlando Furioso," ii. 91.
Douce, Francis, ii. 293.
Douglas, Marquis of, i. 82; ii. 9, 10.

Dover, Lord, collection, ii. 209, *et seq.*
Dow, G., The Onion Cutter, i. 51; The Tooth Drawer, i. 53; Interior, i. 54; Portrait of the Painter, i. 56; Old Woman with a Candle, i. 84; The Poulterer's Shop, i. 102; Old Woman at an Arched Window, i. 130; An Astrologer at a Window, i. 252; Interior of an Apartment, ii. 153; The Flute-Player, ii. 236.
Drouais, F. H., Mdme. de Pompadour, i. 178; The Guitar Player, ii. 126; Mdme. la Comtesse du Barri, ii. 250.
Dubarry, La Comtesse, sale of, i. 44.
Dubuffe, E., Portrait of Mdlle. R. Bonheur and a Bull, ii. 180.
Duccio di Buoninsegna, The Crucifixion, i. 166.
Dudley, Lord, pictures, ii. 95, 172, 190-198; porcelain, ii. 96, *et seq.*
Dulwich Gallery, i. 48; ii. 78, *note*, 111.
Duncan, E., Shrimp Boats, Gravesend, i. 277; Overtaken by the Tide, ii. 53.
Dundas, i. 27.
Dunlop, J. M., sale of, ii. 50.
Dunn, Major, i. 240; ii. 219.
Dupont, Gainsborough, i. 49.
Dupré, J., Landscape, ii. 260.
Dürer, A., The Presentation of the Virgin, i. 62; The Circumcision, i. 62; Portrait of Leo X., i. 69; St. Catherine, i. 150; St. Barbara, i. 150; Portrait of Katherine Furleyer, i. 249; Head of a Young Man, i. 323; Portrait of the Artist, ii. 8, 10; The Virgin, ii. 136; Portrait of Lucas Van Leyden, ii. 285; Portrait of Man in Profile, ii. 285; Portrait of a Bust of a Man, ii. 285; The Virgin in Crimson Robe, ii. 293.
Dusart, C., Dutch Family at a Repast in an Arbour, i. 67; Farmyard, i. 237.
Dyce, W., King Joash with Elisha, i. 202; Lady, with Coronet of Jasmine, i. 244; George Herbert at Bemerton, i. 272; The Garden of Gethsemene, i. 272; Jacob and Rachel, ii. 209.
Dyck. *See* Vandyck.
Dyckmans, J. L., Mary at the Cross, i. 232; The Lace Maker, i. 256; The Startling Account, i. 256; Paying Accounts, i. 316; Old Woman at Prayer, ii. 104.
Dyke, Auctioneer, i. 19.

Eardley, Sir Culling, i. 256.
Eaton, H. W., ii. 184.
Eastlake, Sir C. L., Scene in the Anno Santa, i. 327; Christ Blessing Little Children, ii. 84; The Ransom, ii. 84; Gaston de Foix, ii. 158; collection and sale of, ii. 232; The Marriage of St. Catherine, ii. 232.
Egg, A. L., Autolycus, i. 157; Portrait of Dickens as Sir C. Coldstream, i. 211; Pepys's Introduction to Nell Gwynne, ii. 131; Launce's Substitute for Proteus' Dog,

ii. 163; Scene from "The Monastery," ii. 277.
Egremont, Earl of, i. 98, 120; collection and sale of, ii. 189.
Egyptian Antiquities, i. 117, 118.
Ellis, W. Stone, collection of, i. 258, *et seq.*
Ellis, Wynn, collection and sale of, i. 244, *et seq.*
Elliston, i. 241.
Elmore, A., Katherine and Petruchio, i. 230; Life in Algiers, i. 272; Charles V. at the Convent of Yuste, i. 272; ii. 52, 85; After the Siesta, i. 305; Columbus at Porto Santo, i. 305; Hotspur and the Fop, i. 318; Scandal from the Housetop, ii. 51; A Greek Ode, ii. 51; Religious Controversy, ii. 129.
Ely, Bishop of, collection of, i. 91.
Emmerson, T., ii. 215, 222, 236.
Englefield, Sir H., i. 103.
Erard, Chevalier Sebastian, pictures of, i. 129.
Escosura, L., The Singing Lesson, i. 316.
Essex, Earl of, collection of, ii. 223.
Essex, Lady, i. 25.
Etty, W., Pandora, i. 127; Venus and Cupid, i. 202; The Grape Gatherer, i. 209; A Bacchante, i. 209; ii. 144; Scene from Milton's "Comus," i. 209; Mars and Venus, i. 230; Cleopatra embarking on the Cydnus, i. 131; Cymocles and Imogen, i. 249; Pluto carrying off Proserpine, i. 272; The Good Samaritan, i. 292; The Three Graces, i. 292; Venus and Adonis, i. 292; Diana and Endymion, i. 292; Aurora and Zephyr, i. 292; Cymocles and Phædra on the Idle Lake, i. 310; ii. 164; The Choice of Paris, ii. 71, 240; The Coral Finder, ii. 164; A Bivouac of Cupid and his Company, ii. 177; The Bather, ii. 261; The Return of the Prodigal Son, ii. 261.
Eugenie, Empress, ii. 211.
Eversley, Viscount, collection and sale of, ii. 278, 279.
Ewer, J., collection of, i. 128, 239.
Exeter, Marquis of, collection and sale of, ii. 135, 136.

Fabritus, K., Portrait of a Man, ii. 192.
Faed, T., The Silken Gown, i. 297; ii. 131; Only Herself, i. 230; A Wee Bit Fractious, i. 230; Letting the Cows into the Corn, i. 297; Thoughts of the Absent, i. 297; On the Coast of Arran, i. 297; "A Listener nae hears gude o' himsel'," i. 305; In Doubt, i. 305; Sunday Afternoon, i. 305; "God Bless It!" i. 314; Winter, i. 318; Cottage Piety, i. 318; The Offer, ii. 47; Accepted, ii. 47; Waiting for the Ferry, ii. 48; Benczur, Versailles, ii. 60; Reading the Bible, ii. 60, 158; Peggy, from the "Gen-

tle Shepherd," ii. 61; Conquered, but not Subdued, ii. 85, 254; Lucy's Flittin', ii. 93; "Baith Faither and Mither," ii. 131; From Dawn to Sunset, ii. 149, 161; Worn Out, ii. 157; Homeless, ii. 161; "Music hath Charms," ii. 162; Sunday in the Backwoods, ii. 185; In Time of War, ii. 207, 278; The Poor Man's Friend ii. 245; "E'er Care Begins," ii. 274; Taking Rest, i. 327.
Fagel, Greffier, i. 63.
Fairfax Portraits, The, i. 152.
Farnworth sale, ii. 123.
Farquhar, Mr., i. 103.
Farren, Miss, i. 7, 8.
Faulkner, Geo., i. 308.
Fauntleroy, Henry, i. 110.
Fawkes, Ayscough, collection and sale of, ii. 151, 152.
Fenelon, i. 27.
Fenton, James, i. 314.
Fenton, Joseph, i. 307.
Fenton, W., sale of, i. 306, 307.
Ferg, P., Fair in a Town, ii. 10; A Fair, ii. 82.
Ferneley, J., The Quorn Hunt, ii. 226.
Ferriers, D., Three Old Peasants, i. 150.
Field, G., collection and sale of, ii. 213, *et seq.*
Fielding, Copley, Landscape with cattle, i. 194; Dunstaffnage Castle, i. 202; Landscape, i. 277; ii. 53; Loch Lomond, i. 277; ii. 159; Vessels in a Breeze, i. 277; The Clyde and Arran, i. 277; Off the Scotch Coast, i. 281; Mountain Scene, i. 309; Coast Scene, i. 321; Travellers in a Storm, i. 325; Bridlington Harbour, ii. 53; The South Downs, ii. 62; View of Seaford, etc., ii. 125; The Fairy Lake, ii. 138; View from Bow Hill, ii. 138; Harlech Castle, ii. 138; Morning, ii. 138; Rivaulx Abbey, ii. 159; Loch Achray, ii. 159; Staffa, ii. 163; Off the Isle of Wight, ii. 181; Grand Scottish Landscape, ii. 181; Glen Falloch, ii. 206; Off the East Coast, ii. 206; Fairlight Downs, ii. 206; View of Ben Cruachan, ii. 274; View of Ben Lomond, ii. 274; View near the Coast, ii. 275; View off Hastings, ii. 304.
Fildes, L., Applicants for admission to a Casual Ward, ii. 48; The Widower, ii. 48; Simpletons, ii. 93; The Village Wedding, ii. 93; An Alfresco Toilette, ii. 228.
Fish, Frederick, picture sale of, ii. 128.
Fitzwilliam, Lord, i. 24, 60, 98, 100.
Fleming, G. F., collection of, i. 36.
Fleming, John, ii. 214.
Florentine Gallery, i. 54.
Fonthill Abbey, The, collection and sale of, i. 131, *et seq.*
Foote, Samuel, i. 36.
Forli, Duc de, porcelain of, i. 281, 282.
Fortescue, William, ii. 304.
Fortuny, La Espada, ii. 129; Interior of a Morocco Carpet Warehouse, ii. 160; The Mazarin Library, ii. 183.

Foster, Birket, Oxford from the Thames, i. 277; Landscape in Surrey, i. 277; The Chair Mender, i. 277; The Meet, ii. 162; Anne Hathaway's Cottage, ii. 162; Holm Wood Common, ii. 283; Mr., sale of, ii. 226; Cathedrals of England, ii. 275-276; Riviera and Italian Lakes, ii. 276; A Country Lane, ii. 181; In the Hayfield, ii. 181; Exercising the Hounds, ii. 120.

Foster, R., of Clewer Manor, collection of, i. 253; ii. 272.

Foulis, Robert, collection of, i. 34.

Fountaine, Sir A., collection of, ii. 62, *et seq.*; sale of, ii. 63, *et seq.*; Palassy Ware of, ii. 65, *et seq.*; Henri II., Ware of, ii. 68; collection and sale of, ii. 240.

Fragonard, Portrait of a Lady, ii. 33, 294.

Francesca, Pietro della, The Nativity, i. 226; Portrait of La Bella Simonetta, ii. 91.

Francia, Francesco, Christ on the Cross, i. 137; Portrait of a Youth, i. 223; Madonna and Child, i. 309; St. Roch, ii. 233.

Francis I., i. 112.

Freeling, Sir F., pictures of, i. 131.

French National Museum, i. 73.

Freneau, Sieur, i. 28.

Frere, E., The Go-Cart, i. 232; "It is Caught," 232; Washing Day, i. 280; Les Preparatifs du Déjeuner, i. 298; ii. 49; La Sortie de l'Ecole, i. 298; The Reprimand, ii. 130; Gathering Faggots, ii. 130; A Children's Party, ii. 130; The Girl's School, ii. 130; In the Artist's Absence, ii. 180; Saying Grace, ii. 180.

Frith, W. P., Beware, Beware, i. 206; Dolly Varden, i. 211, 318; ii. 135; Kate Nickleby, i. 211; Sterne's Maria, i. 230; Before Dinner, i. 230; "I know a Maiden fair to see," i. 272; The Miniature, i. 272; Hope and Fear, i. 272; The Crossing Sweeper, i. 272; My Lady's Pets, i. 272; Before Dinner at Boswell's Lodgings, i. 272; La Marchande des Fleurs, i. 280; Bed Time, i. 298; The Keeper's Daughter, i. 298; Twelfth Night, i. 298; Dolly Varden with the Bracelet, i. 305; Amy Robsart and Janet, i. 305; River Tees at Wycliffe, i. 306; A Glade in the Forest, i. 314; Derby Day, i. 319; Pope and Lady M. Wortley Montagu, i. 319; Altisidora pretending Love for Don Quixote, i. 327; Gabrielle d'Estrées, ii. 48; Sleep, ii. 52; Swift and Vanessa, ii. 52; Morning, Noon and Night, ii. 95, 96; Mr. Honeywood introducing the Bailiffs to Miss Richland as his Friends, ii. 131, 132; Coming of Age in the Olden Time, ii. 149; The Railway Station, ii. 149, 178; English Merrymaking in the Olden

Time, ii. 161; King Charles II.'s Last Sunday, ii. 164; Scene from "She Stoops to Conquer," ii. 164; The Poisoned Cup, ii. 178; Claude Duval, ii. 178; The Race for Wealth, ii. 275; The Winning Hazard, ii. 278.
Frost, W. E., Wood Nymphs surprised Bathing, i. 195; Naiad, i. 203; Musidora, i. 203; The Sirens, i. 203, 297; Euphrosyne, i. 203; Aurora and Zephyr, i. 230; The Sea Cave, i. 272; Cupid and Nymphs, i. 319.
Fulcher's "Life of Gainsborough," ii. 296.
Fungai, B., Virgin and Child, ii. 91.
Furniture, Hamilton Palace, ii. 34-40.
Fuseli, H. Midsummer Night's Dream, i. 147.

Gainsborough T., The Milk Girl, i. 53; Female domestic bestowing Alms, ii. 67; A Cottage, i. 120; The Market Cart, i. 125; ii. 174, 231; Woody Landscape, i. 129; ii. 144, 232, 279; Robert, Earl Nugent, i. 148; Landscape with Sheep, i. 203; George IV., i. 230; A Landscape, i. 239, 310; ii. 49, 55, 256; A Wood, i. 242; Portrait of Bach, i. 243; Duchess of Devonshire, i. 246-248; ii. 255; Gad's Hill Oak, i. 248; Portrait of Tenducci, i. 251; Portrait of a Lady in pink dress, i. 287, *note;* Horses Watering at a Trough, i. 302; ii. 127; Portrait of General Wolfe, ii. 49, 253; Portrait of John Russell, ii. 117; Alexander, Duke of Hamilton, ii. 152; The Mushroom Girl, ii. 162; An Open Glade, ii. 169; Portrait of Lieut. Col. J. Bullock, ii. 174; Portrait of C. F. Abel, ii. 187; Signor Raphael Franco, ii. 187; A Youth in Blue Dress, ii. 187; Portrait of Mrs. Peacock, ii. 207; Mrs. Drummond of Stanmore, ii. 213; Lady Rodney, ii. 213; Portrait of Lord Mulgrave, ii. 219; View near King's Bromley, ii. 227; Girl with Pigs, ii. 231; Edward Judge Willes, ii. 232; Portrait of William Pitt, ii. 241; Portrait of the artist himself, ii. 243; Group of three children and a donkey, ii. 243; Madame le Brun, ii. 246; Portrait of Lady Mulgrave, ii. 255, 265; Viscount Mountmorres, ii. 256; Viscount Hampden, ii. 256; Lady Clarges, ii. 256; Repose, ii. 256; John Palmer, M.P., ii. 256; James Wolfe, ii. 256; Mrs. Buchanan McMillan, ii. 256; Wood River Scene, ii. 276; Portrait of Samuel Whitbread, ii. 279; Portrait of Lady M. Bowlley, ii. 286; Grand Landscape, ii. 291; Dorothea Lady Eden, ii. 291; Mr. and Mrs. Dehaney and their daughter, ii. 291; Portrait of a Lady,

ii. 296; Lady in a Landscape, ii. 302.
Gale, W., Jews' Place of Wailing, i. 230.
Gallait, L., Columbus in Prison, i. 232, 316; ii. 58; The Wanderers, i. 232; Last Honours to Egmont and Horn, i. 232; Vargas taking the Oath, i. 232; Coronation of Banderien, i. 315; The Neapolitan Flower Girl, i 316; Faith, ii. 49; A Roman Mother and Child, ii. 123; Art and Liberty, ii. 130; Reading the Warrant of Execution to Counts Egmont and Horn, ii. 274.
Gambarini, Charles, i. 26.
Gardner, J. D., collection of, i. 165, 255, 256.
Garofalo, Holy Family, i. 60; Vision of St Augustine, i. 60; Christ and the Woman of Samaria, i. 72; Circumcision, i. 155; Madonna and Child, ii. 81; A Grecian Sacrifice, ii. 191, 195.
Garrick, David, generosity of, i. ix, 4; sale of, i. 107, 108.
Gebaud, J, Sale of "The Snake in the Grass," i. 121.
Gentile da Fabrino, Madonna and Child, i. 226.
George IV., i. 125; collection of, i. 33.
Germaine, Lady Betty, collection of, i. 32; ii. 25.
Germany, Emperor of, ii. 114.
Gérôme, J. L., Italian Woman and Child, i. 232; "Voila celui qui va en Enfer, et en revient," i. 310; Neapolitan Women, i. 316; The Nile Boat, ii. 123; Eastern Women, ii. 130; Prayer in the East, ii. 130; The Augurs, ii. 157; Carpets for Sale, ii. 159; Botzaris the Albanian patriot, ii. 162, 163, 284; Ave Cæsar! Imperator, morituri te salutant, ii. 164; The Call to Prayer, ii. 274.
Gheeraedts, M., The Council of 1604 (catalogued as by Pantoxa), ii. 34; Portrait of Countess of Essex and Somerset, ii. 117.
Ghirlandaio, D., Madonna with the Infant Saviour, ii. 233, 234.
Giacomo da Pontormo, An Allegory, ii. 26.
Gibbons, John, ii. 230.
Gibbons, Mrs., sale of, ii. 49.
Gilbert, Sir J., Charles I. leaving Westminster Hall, i. 272; Jean d'Arc, i. 277; Bodies of Talbot and his son, i. 277; Scene from Henry V., i. 277; Rubens in his Studio, i. 277; A Family Card Party, i. 313; Charles I. and Prince Rupert, ii. 53, 54; The Field of the Cloth of Gold, ii. 275.
Gillott, J., career of, i. 213, *et seq.*; collection of, i. 215, *et seq.*; sale of, i. 216; oil pictures of, i. 216, *et seq.*; water colour drawings of, i. 221, 222.
Gilpin, S., i. 74.
Gilpin, W., collections of, i. 64.
Giordano, Adoration of Shepherds, i. 32, 138; A Female at her Toilet, i. 73; Venus and Cupid stung by a Bee, i. 84; Concert, i. 94; Knight in Armour, i. 96; Bacchana-

lian Scene, i. 127; Madonna Enthroned, i. 138; Portrait of the Artist's Mistress, i. 226; Landscape, i. 226; The Duke of Ferrara and his Mistress, i. 257; The Story of Myrrha, ii. 16; A Venetian General, ii. 18; Holy Family, ii. 189; Souper Venetien, ii. 191, 286; The Golden Age, ii. 196.
Giotto, The Last Supper, ii. 196.
Girardon, F., ii. 70.
Girolamo da Cottignola, Ascension of the Virgin, i. 137; Pope Gregory and St. Peter, i. 137.
Girolamo da Treviso, Madonna Enthroned, i. 138.
Girtin, T., landscape with mountains, i. 321; The River Exe, i. 321; Durham, i. 321; Morpeth Bridge, i. 321.
Gladstone, Mr., collection of, i. 243, 244.
Glasgow, Foulis's Public Academy at, i. 34.
Gloucester, Duke of, i. 76.
Glover, J., A View in Barrowdale, ii. 33.
Goding, J., ii. 237.
Goding, W., sale of, ii. 55, 102.
Godolphin, Earl of, i. 68.
Goldsmid, Sir J., collection and sale of, ii. 287, *et seq.*
Goodall, F., The Hurdy-Gurdy Player, i. 157; Arab Mother and Child, i. 206; Palm Offering, i. 206, 277; ii. 53; Replica of his Charles I., i. 209; Raising the Maypole, i. 263, 277; ii. 158; Head of the House at Prayer, i. 272; Hunt the Slipper, i. 272; The Rising of the Nile, i. 298; Hagar and Ishmael, i. 305; ii. 176; Going to School, i. 305; Wedding Dance, i. 305; Fête, Brittany, i. 319; The School of Sultan Hassan, ii. 61; Rebecca at the Well, ii. 132; The Subsiding of the Nile, ii. 132; Sarah and Isaac, ii. 139; Mater Dolorosa, ii. 157; Mater Purissima, ii. 157; The Inundation of the Nile, ii. 179; Rebekah, ii. 161; Felice Ballarin, ii. 175; The Messengers from Sinai, ii. 175; Brittany Peasants' Wedding Dance, ii. 207; Feeding the Rabbits, ii. 277; Cranmer at the Traitor's Gate, ii. 289.
Goode, W. J., old Sèvres of, ii. 266, *et seq.*
Got de Grote, J., i. 34.
Gothic Hall, i. 100.
Gott, Sir H. T., i. 81.
Gow, A. C., The Suspicious Traveller, ii. 47; A Real Toledo, ii. 47.
Graham, John, collection and sale of, ii. 121, *et seq.*
Graham, P., Among the Hills, i. 230; A Spate in the Highlands, i. 230, 327; ii. 47, 157; O'er Moor and Moss, i. 230; ii. 278; On the Sutherland Coast, i. 273; A Rainy Day, i. 273; ii. 48; A Highland Craft, i. 273; A Misty Morning in the Highlands, i. 280; Homewards, i. 280; Our Northern Wall, i. 306; "Where Deep Seas Moan," i. 327; The Storm, ii. 53; Passing Showers, ii.

53; A Highland Craft, ii. 53; Driving Home the Herd, ii. 124, 125; The Rockbound Shore, ii. 126; Cross Roads, ii. 128; Landscape with peasants, etc., ii. 157; A Mountain Torrent, ii. 157; Twilight, ii. 278; The Aberdeen Coast, ii. 278; The Seabirds' Resting Place, ii. 278.
Graham, W., collection and sale of, ii. 86, *et seq.*; Pre-Raphaelite, pictures of, ii. 87, *et seq.*; water-colours and drawings of, ii. 89.
Granard, Major, i. 33.
Grant, Baron A., sale of, i. 270, *et seq.*
Grant, Sir F., Portrait of Sir E. Landseer, ii. 144.
Grapel, W., i. 164.
Grattan, Henry, ii. 295.
"Great Imperial Exhibition," i. 42.
Greco, Il. *See* Theotocopuli.
Greenwood, Mr., collections of, i. 30, 31.
Greenwood, T., collection of, i. 299.
Greuze, J. B., La Père de Famille, i. 38; Girl, with Chaplet of Wild Flowers, i. 129; Psyche, i. 136; Le Premier Sentiment, i. 154; La Rêveuse, i. 155; Ariadne, i. 159; Portrait of Little Girl, i. 255; Portrait of a Lady, i. 256; Head of a Girl, i. 293; ii. 214, 215; Portrait of Mdme. Van Westrenen, i. 300; The Dauphin, ii. 184; The Young Widow, ii. 184; A Young Girl, ii. 236; Portrait of a Young Lady, ii. 249.
Greville, Hon. C. F., collection of, i. 82.
Grosvenor Gallery, ii. 87, 88, 89, 121, 180.
Grosvenor, Lord, i. 76, 98, 105, 120.
Grunenwald, Altarpiece, i. 188.
Guardi, F., View of the Rialto, i. 315; ii. 75; The Grand Canal, i. 304; The Approach to Venice, i. 304; St. Mark's Place, Venice, i. 304; ii. 281; Piazzetta of St. Mark's, i. 304; ii. 171; The Dogana, Venice, ii. 72; Procession of the Doge of Venice, ii. 75; Entrance to the Grand Canal, ii. 137; Interior of St. Giovanni e Paolo, ii. 171; The Reception of the Doge and Senate by the Pope, ii. 171; Ducal Palace, etc., ii. 171; The Islands of Lagune, ii. 171; The Dogana and Church of St. Maria Della Salute, ii. 219; View on the Grand Canal, ii. 281; Islands near Venice, ii. 281; Grand Canal, with the Rialto, ii. 281, 282; Gondola Race, ii. 292.
Guercino, Susannah and the two Elders, i. 25, 29; Our Saviour taken in the Garden, i. 43; Angelica and Medora, i. 29, 51; The Woman taken in Adultery, i. 79; A Man in Armour, i. 89; Assalone con Tamar, i. 132; Christ and the Woman of Samaria, ii. 219.
Guido, Christ in the House of Simon the Pharisee, i. 29; Venus attired by the Graces,

i. 32; Santa Christina, i. 33; St. Cecilia, i. 55; St. Peter, head and hands, i. 60; A Sibyl, i. 65, 156; Magdalen, i. 69, 92, 106; Magdalen in the Desert, i. 72; St. Apollonia and the Executioner, i. 83; St. Jerome and Angel, i. 85; Salvator Mundi, i. 92; Ecce Homo, i. 96; Lot and his Daughters, i. 134; Susannah and the Elders, i. 134; Woman in Pink, i. 154; Bacchus and Ariadne, i. 160; St. James, i. 194; Europa, i. 293; Il Diamante, ii. 72, 240.

Gwydyr, Lord, sales of, i. 124, 125, 295, 300; ii. 148, 198, 215.

Haag, Carl, Tyrolese Huntsman and Mountain Girl, ii. 59; Akbar Arab at Prayer, ii. 59; Kaheen Amram, ii. 59; Wandering Arab Family, ii. 59; A Bedouin Sheikh, ii. 181; The Entrance to a Mosque, ii. 181, 182; Es Salam, ii. 284; Eliezer returning from his Mission, ii. 288.

Hackaert, View at Hague, i. 130.

Haghe, Louis, Santa Maria Novello, i. 203; An Artist in His Studio, i. 203; Audience Chamber in the Hôtel de Ville at Bruges, i. 265; Interior of Milan Cathedral, i. 276; Transept of the Cathedral at Tournay, i. 278; Choir of St. Maria Novella, ii. 159.

Haines Collection, The, i. 233.

Hakewell, Thomas, collection of, ii. 243.

Halifax, Earl of, i. 37.

Hals, F., The Singer, i. 252; Portrait of the Artist, i. 252; A Boy with a Dog, ii. 71; Portrait of Cornelius Riedwagen, ii. 168; Laughing Girl, ii. 244.

Halswelle, K., Lo Sposalizio, i. 273; "Say Yes," ii. 50; Contadini Waiting for the Blessing of the Pope, ii. 50; Landscape, ii. 53; Inverlochy Castle and Ben Nevis, ii. 162; Mountain Mists, ii. 278; Gathering Clouds, ii. 278; After Rain, ii. 278; Morning, ii. 278; Il Madonnajo, ii. 289.

Hamilton, Duke of, ii. 3, 4, Dutch and Flemish Pictures of, ii. 7, *et seq.*; Enamelled Chinese Porcelain of, ii. 11, 12; Old Japan Lacquer of, ii. 12; Carvings in agate and jade of, ii. 12; Decorative Objects of, ii. 12, *et seq.*; Old Japan Porcelain of, ii. 14; Old Chinese Porcelain of, ii. 14, 15.

Hamilton Palace Collection, i. 58; ii. 1-45.

Hamilton, Sir W. i. 48, i. 57.

Hamilton, Gavin, i. 75.

Hankey, Thomas, i. 53.

Hannah, R., The Novel, i. 212; The Play, i. 212.

Harding, J. D., Marseilles, i. 278.

Hardwicke, Earl of, ii. 221.

Hardy, F. D., A Wedding Breakfast, i. 273; A Quartette Party, i. 273; Interior with Fiddler, etc., i. 325.

Hardy, Heywood, Ulysses ploughing the Seashore, ii. 135.
Hargreaves, Sales, The, i. 319; ii. 168, 276, *et seq.*
Harlow, G., Hubert and Arthur, ii. 280.
Harman, J., ii. 170.
Harrington, Earl of, i. 37.
Harrison, E., ii., 124.
Harter, J. C., ii. 142, 143.
Hastings, Warren, ii. 137.
Hatherton, Lord, ii. 192.
Haüy, The Abbé, i. 151.
Hawkins, C. H. T., pictures of, ii. 275, 276.
Hayter, Sir G., Tartars and Circassians, i. 121.
Head, Guy, his copies, i. 64.
Heath, J. B., ii. 170.
Heathcote Collection, The, i. 238.
Heere, Lucas de, Portrait of the Artist, ii. 199.
Hemming, Richard, pictures of, ii. 226; ii. 253.
Hemy, C. Napier, Falmouth Natives, ii. 284.
Henry VIII.'s Prayer Book, ii. 71.
Herbert, J. R., Mary Magdalene, i. 230; Christ and the Woman of Samaria, i. 230; The Holy Family, i. 273; The Bedouin's Home, i. 278.
Hermon, E., M.P., collection and sale of, i. 326, *et seq.*
Herring, J. F., Sen., An English Homestead, ii. 60; The Return from Deer Stalking, ii. 122; Market Day at St. Albans, ii. 201.
Hertford, Marquis of, i. 136(5), 150, 154, 157, 158, 159, 160, 164, 165, 174, 175, 186, 188, 193, 199, *et seq.*
Heugh Pictures, i. 278, 279; ii. 158, 160, 161, 163, 220, 253.
Hewitt, Mr., i. 28.
Heywood, Pemberton, pictures of, ii. 217.
Hibbert, George, i. 65; ii. 77-8, *note.*
Hicks, Dr. Braxton, collection of Wedgwood, ii. 127.
Higginson, E., of Saltmarshe, i. 135.
Hill, Henry, pictures of, ii. 139, 140.
Hilton, W., The Rape of Europa, i. 120; Triumph of Amphitrite, i. 203; Una, i. 242; Nature Blowing Bubbles for her Children, ii. 288.
Hoadley, Bishop, i. 91.
Hoadley, Dr., i. 91.
Hoare, Sir R. Colt, collection and sale of, ii. 54, 55.
Hobbema, M., A Woody Landscape, with cottages and figures, i. 74, 257; River Scene, i. 96; Grand Landscape, i. 106; Forest Scene, i. 106; Landscape, i. 130, 193, 252; ii. 140, 141, 192, 193; Les Deux Mares, i. 152; Water Mill, i. 153; View in Westphalia, i. 157; River Scene, i. 237; Wooded River Scene, i. 293; ii. 191, 192; A Woody Landscape, i. 293; ii. 215, 272; Dutch Village, i. 304; View of a Water Mill, ii. 10, 140; The Ford, ii. 135, 136; View in Westphalia, ii. 148; View in Holland, ii. 192; View of a Lock, ii. 220; Land-

scape, with cottage, ii. 237; View of a Canal in Winter, ii. 265.
Hodgson, J. E., Army Organization, Morocco, i. 273; The Awkward Squad, i. 273; Warriors of Islam, i. 336; Returning the Salute, ii. 48; Relatives in Bond, ii. 48.
Hodgson, J. S., ii. 211.
Hogarth, W., Marriage à la Mode, i. 49; The Rake's Progress, i. 62; Portrait of David Garrick, i. 107; Portrait of Miss Rae, i. 287, *note*; Harlot's Progress, i. 292; The Quarrel with the New Lover, i. 292; Scene in Bridewell, i. 292; Portrait of Miss Fenton, ii. 75; The Shrimp Girl, ii. 75; Gate of Calais, ii. 158; The Price Family, ii. 211; A Music Party, ii. 223; Portrait of Peg Woffington, ii. 260; Head of Miss Rich, ii. 276.
Holbein, Erasmus, i. 17; Group of Seven Portraits, i. 81; Portrait of Sir T. More, i. 119; Portrait of Duke of Suffolk, i. 145; Anne of Cleves, i. 179; Lady J. Abergavenny, i. 179; Edward Seymour, Duke of Somerset, ii. 7; Portrait of a Gentleman, ii. 10; Queen Catherine Parr, ii. 31, 220; Henry Howard, Earl of Surrey, ii. 199; Sir H. Wyatt, ii. 199; Portrait of Erasmus, ii. 220.
Holderness, Countess of, sale of, i. 63, 239; ii. 140.
Holdsworth, Col., collection and sale of, i. 318; Pictures of, ii. 58, 162.
Holford, R. S., i. 133, 134, 150, 155, 156; his collection of engravings, ii. 225.
Holl, F., The Deserter, i. 140, 314; Newgate, Committed for Trial, i. 328; Leaving Home, ii. 139; The Firstborn, ii. 139, 140; Deserted, ii. 140; The Wide, Wide World, ii. 140; Newgate, ii. 140, 209; The Seamstresses, ii. 140; Going Home, ii. 140; "The Lord gave, the Lord hath taken away," ii. 140.
Holland, J., Rotterdam, i. 276; Rouen, i. 313; Gesuati-Chiesa, Venice, i. 327; ii. 275; Barbarigo Palace, i. 327; View in Venice, ii. 263.
Holloway College, Royal, i. 50, 51, 52, 53, 55, 290, *note*, 324, 325, 326, 327, 328, 329; ii. 48, 49, 50, 51, 52, 53, 55.
Holloway, Martin, i. 271, 298, 324, 325, 328.
Hondekoeter, M. de, Water Fowl, etc., i. 269; Garden, ii. 82, 105, 297; Dead Partridge, etc., ii. 105; La Famille, 220; Cockatoo and Other Birds, ii. 234; Langh leeft den Konigh, ii. 237.
Honthorst, G., Portrait of Princess Mary Stuart, ii. 32, 220; Portrait of Charles II., ii. 32; Portrait of Infanta Isabella Clara Eugenia, ii. 117; Portrait of William 2nd, of Nassau, ii. 220.
Hooghe, P. de., The Cradle, i. 94; Interior, i. 152, 193; ii. 220, 237.

Hook, J. C., Arming Christian, i. 197; The Lobster Catcher, i. 230; Are Chimney Sweeps always Black? i. 273; A Dream of Venice, i. 273; Sea Earnings, i. 273; Beaching the Boat, i. 297; Leaving at Low Water, i. 297; Overtaken by the Tide, i. 306; ii. 284; Crossing the Brook, i. 306; A Cornish Gift, i. 319; ii. 58; Mending Nets, i. 139; Leaving at Low Water, ii. 48; Wise Laws, ii. 58; Milk for the Schooner, ii. 61, 128; Kelp Burners in the Shetlands, ii. 139, 162; Market Morning, ii. 139; Friends in Rough Weather. ii. 140; The Nearest Way to School, ii. 143; Cornish Mermaids, ii. 143; The Cowherd's Mischief, ii. 143; 'Tis an Ill Wind, etc., ii. 143; Clearing the Nets, ii. 164; Hoisting Sail, ii. 164; The Travellers, ii. 164; Jetsam and Flotsam, ii. 164; Sea Urchins, ii. 164; From under the Sea, ii. 164; Brimming Holland, ii. 164; Cottagers making Cider, ii. 164; The Broom Dasher, ii. 164; Spring, ii. 165; The Ship Boy's Letter, ii. 165; Mother Carey's Chickens, ii. 165; Cow Tending, ii. 178; Watercress Gatherers, ii. 178; The Mackerel Take, ii. 178; Between Tides, ii. 178, 303; Yo Heave Ho, ii. 178; Whiffing for Mackerel, ii. 178; Fish from the Dogger Bank, ii. 178; Oyster Severals of Hampshire, ii. 178; Devon Harvest Cart, ii. 178; The Wily Angler, ii. 178; Baiting for Haddock, ii. 208; "Luff, Boy!" ii. 212; "Little to Earn and Many to Keep," ii. 226; Gold of the Sea, ii. 253; Hearts of Oak, ii. 253; The Boat, ii. 254; Catching Sand-Launce, ii. 278; The Spiller Boys, ii. 304.

Hooper, F. W., Pictures, sale of, i. 313.

Hope, Henry, collection of, i. 192; ii. 73, 74, 76, 99.

Hope, Adrian, collection and sale of, ii. 235 *et seq.*

Hope, W. W., collection of, i. 159; ii. 99.

Hoppner, John, A Sleeping Nymph, i. 120; Portrait of a Lady, ii. 153, 273, 291; Portrait of Lady Braithwaite Boughton, ii. 155; The Hoppner Children, ii. 207; Mrs. Jordan as Rosalind, ii. 234; Henrietta Elizabeth Frederica, ii. 235; Portrait of Lady Coote, ii. 259; Portrait of Lady Gordon, ii. 259; Portrait of Master Russell, ii. 259; Portrait of Admiral Viscount Nelson, ii. 265; Portrait of Maria Pelham Carleton, ii. 265, 266; Portrait of Emma Laura Whitbread, ii. 279; Lady Elizabeth Whitbread, ii. 279; The Hurdygurdy Player, ii. 282; Portrait of Miss A. Fielding, ii. 282; Portrait of Mrs. Fielding, ii. 282; Portrait of Mrs. Robinson, ii. 282; Por-

trait of William Locke, ii. 297.
Horsley, J. C., Stolen Glances, i. 273, 319; "The Other Name?" i. 306; The Duenna's Return, i. 328; The Banker's Private Room, ii. 48; Detected, ii. 158.
Houldsworth, Col. W. J., Pictures of, ii. 139, 162, 185.
Howard, H., The Pleiades, i. 120, 242.
Hughes, A., The Knight of the Sun, i. 197; The King's Orchard, i. 197.
Hughes, J. N., sale of, i. 152.
Hulse, Richard, sale of, i. 74.
Hume, Sir A., i. 24; collection of, i. 257.
Hunt, W., Grace before Meat, i. 276; Summer Flowers and Fruit, i. 276; Flower Girl, i. 278; Quinces, Plums, and Blackberries, i. 278; Flowers and Plums, i. 278; Roses and Birds' Nests, i. 281; Grapes and Plums, i. 321; Grapes and Sprig of Holly, ii. 59; The First Cigar, ii. 59; The Aspirant, ii. 59; Used up, ii. 59; The Cricketer, ii. 159; Cold Morning, ii. 159; Roses, ii. 159; Too Late, ii. 161; Plums and Apricots, ii. 283; Blowing Bubbles, ii. 283; Pink and White, ii. 283; Grapes, Pears and Holly Berries, ii. 283; Negro Boy with Tambourine, ii. 283; Roses in a Basket, ii. 283.
Hunt, W. Holman, Claude and Isabella, i. 197; Scene from "The Two Gentlemen of Verona," i. 197; Plain of Rephaim, i. 197; Nazareth, i. 197; The Dead Sea from Siloam, i. 197; Jerusalem during Ramazan, i. 197; Cairo, i. 197; The Saviour in the Temple, i. 273; The Scapegoat, ii. 87; The Light of the World, ii. 87; The Finding of our Saviour in the Temple, ii. 123, 165; The Lantern Maker's Courtship, ii. 165; The Afterglow ii. 165; The Hireling Shepherd, ii. 212; Il Dolce Far Niente, ii. 304.
Hunter, Colin, With Stream and Tide, i. 280; Store for the Cabin, i. 328; With Wind and Tide, ii. 51; Daybreak, ii. 143; Wintry Weather, ii. 289.
Hunter, Dr. John, i. 27, 47.
Huth, C. F., collection of, ii. 262, *et seq.*

Innocent, Mr., i. 80.
Innocenzo da Imola, Virgin and Child, i. 137.
Israels, Josef, Waiting, i. 280; La Fête de Jeanne, i. 307; The Dog Cart, ii. 54; Waiting for the Herring Boats, ii. 131.

Jackson, J., Portrait of the Duke of Wellington, i. 303.
Jacque, C., Retour des Troupeaux, ii. 286.
Jacquet, A. C., Resting, ii. 184.
James, Miss, collection and sale of, ii. 168, 169.
Janet, Gaston de Foix, i. 269.

Janet, J. and F., Duc d'Alençon, ii. 199; Eleonore d Autriche, ii. 200; François I., ii. 200; Henry II., ii. 200; Charles IX., ii. 200; Claude de Clermont, ii. 200; A Gentleman, ii. 200; Family Group of Catherine de Medici, ii. 200.
Janssens, C., Portrait of James I., ii. 10, 220.
Jardin, Karel du, Landscape, i. 133; The Farrier, i. 136; La Fraîche Matinée, i. 254; Italian Landscape, i. 308; The Travelling Musicians, ii. 173; The Affectionate Mother, ii. 237; View in Italy, ii. 249.
Jesuits' Church at Rome, i. 69.
Jewellery, Antique, i. 175.
Joanowitz, P., A Sword and Dagger Fight, ii. 228; The Winning Card, ii. 228.
Johnson, Dr., i. 24.
Jones, R. Price, i. 43.
Jones, Sir E. Burne-. *See* Burne-Jones.
Jonghe, C. de, Old London Bridge, i. 249; ii. 135.
Jordaens, Five Works by, i. 29; Mars and Venus with Vulcan, i. 25; The Judgment of Paris, i. 25; Holy Family, i. 51; The Infant Saviour, Amatheæ and Satyr, i. 69; Portrait of a Burgomaster, i. 270; The Deposition, ii. 110.
Jullien, M., of Paris, i. 31.
Jutsum, H., A Cornfield, i. 203.

Kauffmann, A., Portrait of Miss Harrod, ii. 135.
Keiller, J. M., ii. 85, *note*, 253.
Kennedy property, ii 252, 253.
Kersham, W., engravings of, i. 256.
Keyser, T. de, Interior of an apartment, ii. 237.
Keyser, W. de, Columbus and his child, i. 316.
Kiesel, C., An Inmate of the Harem, ii. 288.
King, Hon. S. J. Locke, ii. 103.
Knauss, L., Scene during the Rebel War in Germany, i. 316; A Cup of Coffee, ii. 130.
Knighton, Sir W. W., ii. 219.
Kinnaird, Lord, i. 75.
Knott, G., ii. 168.
Knowles, Kaye, collection and sale of, ii. 124, *et seq.*
Knowles, John, sale of, i. 276, *et seq.*
Koekkoek, B. C., A Forest Scene, i. 265; View on the Meuse, i. 316; Winter Scene in Belgium, i. 316.
Köller, G., Faust and Marguerite, i. 316.
Koninck, S. de, Interior, ii. 217.
Koning, P. de, Landscape, i. 188; Bird's Eye View, ii. 217.
Kurtz, A. G., pictures and sale of, ii. 161, 162.
Kurtz, Chas., sale and collection of, i. 315.

Lachteen, Reliquary of St., ii. 70.
Lafontaine, The sales of, i. 77, *et seq.*
Lake, E. W. sale of, i. 295.
Lamb, J., i. 101.
Lancret, N., Fête Champêtre, ii. 174, 303; Nicaise, ii. 250; Les Deux Amis, ii. 250.

Landseer, Sir E., Fallow Deer, i. 157; Red Deer, i. 157; Portrait of Sir W. Scott, i. 158, 273; The Prize Calf, i. 203; Two Dogs looking for crumbs, i. 203; Highland Shepherd, i. 203; The Highland Shepherd's Home, i. 209; sale of, i. 227; pictures of, i. 227; St. Bernard Dogs, i. 242; ii. 93; Lady Catherine Douglas, Hawking, i. 270; A Highland Lassie, i. 273; The Otter Hunt, i. 273; The Lady's Horse, i. 273; The Cabman's Horse, i. 273; Arrest of the False Herald, i. 278; Hinds Alarmed, i. 296; Highland Nurses, i. 298; Sport in the Highlands, i. 306; The King of the Forest, i. 306; Canine Friends, i. 307; Gipsy Encampment, i. 307; Lion preying on a Fawn, i. 314; "Well-bred sitters who never say they are bored," i. 324; "Man proposes, God disposes," i. 324; Digging out the Otter in the Valley, i. 324; Stag pursued by Greyhound, i. 324; Poachers deer stalking, i. 328; "Old Brutus," i. 328; Monarch of the Glen, ii. 59, 60, 85; Pensioners, ii. 61; Hawking in the olden time, ii. 85; Free Trade and Protection, ii. 85; A Deer Family, ii. 95; The Shepherd's Bible, ii. 123; Intruding Puppies, ii. 132; Braemar, ii. 132; Taking a Buck, ii. 132; The Hunted Stag, ii. 135; Alpine Mastiffs, ii. 139; Uncle Tom and his wife for sale, ii. 145; Dead Pheasant, ii. 145; Death of the Woodcock, ii. 145; Heads of Sheep and Cattle, ii. 145; Roe's head and Ptarmigan, ii. 145; Trim, ii. 145; A Highland Interior, ii. 145; Grouse, ii. 145; Pointer, ii. 145; Black Cock and Grey Hen, ii. 145; Snipe and Woodcock, ii. 145; Partridges, ii. 145; Dead Wild Duck, ii. 145; Black Highland Ox, ii. 145; The Reaper, ii. 145; The Shepherd's Grave, ii. 146; The Woodcutter, ii. 146; The Hawk, ii. 146; The Peregrine Falcon, ii. 146; The Honeymoon, ii. 146; Deerhound and Mastiff, ii. 146; "None but the Brave deserve the Fair," ii. 146; Hare and Stoat, ii. 146; Dairymaid and Alderney Cow, ii. 146; Otter and Salmon, ii. 146; Not Caught Yet, ii. 146; Terrier and dead Wild Ducks, ii. 146; Spaniel and Pheasant, ii. 146; Retriever and Woodcock, ii. 146; Browsing, ii. 146, 147; Return from deerstalking, "Breeze," ii. 158; The Drive, Glen Orchay, ii. 159; Three Dogs, ii. 160; Stag Bellowing, ii. 160; Taking a Buck, ii. 160, 304; Alpine Masters, ii. 176; The First Leap, ii. 178, 179; Waiting for the Ferry, ii. 185; Lady Godiva's Prayer, ii. 185; The Highland Cabin, ii. 185; The Lion and the Lamb, ii. 185, 186; On Trust, ii. 186; No more Hunting till

the Weather Breaks, ii. 186; The Sin Offering, ii. 186; Study of a dead Grouse, ii. 186; Her Majesty the Queen, ii. 186; All that remains of the glory of William Smith, ii. 186; Taming the Shrew, ii. 186; Flood in the Highlands, ii. 186; Otter Hounds, ii. 207; "Too Hot," ii. 209; Cat's Paw, ii. 223; Chevy, ii. 226, 227, 254; The Sentinel, ii. 254; The Pensioners, 277.

Lane, Mr., of Hillingdon, i. 49.

Langford, auctioneer, i. 19.

Lansdowne, Marquis of, i. 87, 97, 100.

Largillière, N., Pretender, i. 177; Portraits of James, Prince of Wales and his sister, ii. 33, 82; Miss Frances Stewart, ii. 212.

Law, M., i. 37.

Lawrence, Sir Thomas, i. 61; ii. 257; collection of, i. 125, 126; will of, 126; Portrait of himself, i. 128; Satan summoning his Legions, i. 128; Portrait of George IV., i. 302; Portrait of the Countess of Dysart, ii. 134; Portrait of Mrs. Whittington, ii. 227; Portrait of Lady Owen, ii. 266; Portrait of Mrs. A. J. Bonar, 281; Portrait of Madame Sabloukoff and Family, ii. 297; Portrait of John Julius Angerstein, ii. 297; Mr. Ayscough Boucherette, ii. 297; Mrs. Locke, ii. 297; William Locke, the elder, ii. 297; Amelia, Mrs. Angerstein, ii. 297; Duke of Wellington, ii. 297; J. J. Angerstein, ii. 298; Studies of the Heads of the Misses Boucherette, ii. 298; Portrait of Lady Maria Oglander, ii. 305.

Leader, B. W., A Bright Night, i. 273; English Cottage Houses, i. 274; Autumn Sunset, i. 315; Autumn in Switzerland, ii. 53; Mountain Solitude, ii. 53; Summer in North Wales, ii. 161; A Summer Flood, ii. 206; Whittington Church, ii. 206; An Evening in the Surrey Wolds, ii. 228; River Scene, ii. 275; "The Ploughman homeward plods his weary way," ii. 278.

Leaf, W., collection of, i. 243.

Leathes, H. M., i. 68.

Le Brun, Charles, The Triumph of Constantine, i. 51.

Le Brun, M., of Paris, i. 18, 32; collection of, i. 38.

Le Brun, Madame. *See* Vigée le Brun.

Lee, F. R., Canterbury Meadows, i. 195; Mill in Devonshire, i. 270; The Ferry at Cliveden, ii. 245; A Woody Scene, ii. 245.

Lee, W., sales of, ii. 52, 137.

Leech, J., sale of, i. 209.

Leech, William, collection and sale of, ii. 125, 126.

Leeds, Duke of, i. 295.

Legros, A. Le Maître de Chapelle, ii. 188.

Lehmann, F., sale of, ii. 175.

Leicester, Rev. F., sale of, i. 190, 191.

Leighton, Lord, Noble Venetian Lady, i. 230; Lady and Pomegranate, i. 274; A Roman Lady, i. 319; Actæa, ii. 47; The Mermaid, ii. 58, 92, 275; Electra at the Tomb of Agamemnon, ii. 58; Dante in Exile, ii. 149; The Music Lesson, ii. 165; Josephané, ii. 165; Kittens, ii. 165; Neruccia, ii. 165; Legra, ii. 165; After Vespers, ii. 176; An Elegy, ii. 186; The Daphnephoria, ii. 212; "Lieder Ohne Worte," ii. 212; Helen on the Walls of Troy, ii. 245; Greek Girls playing at Ball, ii. 262; Catarina, ii. 278; Listening, ii. 289; Studies in Oil, ii. 299-300; The Remaining Works of, ii. 300-301.
Leighton Sale, The, ii. 298-302.
Le Jeune, H., Consider the Lilies, i. 325; The Birds' Nest, i. 306.
Lely, Sir Peter, King Charles II., i. 25, 149; Lady H. Berkeley, i. 149; Duchess of Richmond, i. 149; Countess of Southesk, i. 149; Nell Gwynne, i. 149; Countess of Shrewsbury, i. 149; Catherine of Braganza, i. 269; Lord Grandison, i. 269; The Marquis of Spinola, i. 269; Portrait of General D. Leslie, Lord Newark, ii. 32; Portrait of Countess of Rochester, ii. 117; Portrait of Mrs. Claypole, ii. 237.
Le Nain, Group of Beggars, i. 56; Interior, i. 237.
Lenori of Pesaro, Marquis, i. 29.
Lenthall, Mr. Speaker, Pictures of, i. 81.
Leo X., i. 89.
Leonardo da Vinci, Christ and the Virgin with St. Joseph, i. 27; The Laughing Boy, i. 57, 102; ii. 25; Virgin and Child, i. 67; Christ Washing the Apostles' Feet, i. 70; The Daughter of Herodias receiving the Head of John the Baptist, i. 72, 194; St. Jerome seated under a Tree, i. 78; Virgin and Child with Cherries, i. 84; Portrait of a Female, i. 90; Virgin, Child in her Lap, i. 94; Leda, i. 111, 112; chalk and crayons of, i. 127; Female Head, i. 323; Study of a Child, i. 323; Creator Mundi, ii. 79; St. John, ii. 79; La Vierge au bas Relief, ii. 133, 134; Head of a Young Girl, ii. 285.
Leopold, Prince, i. 108.
Leopold, William, The Archduke, ii. 114, 115.
Leslie, C. R., The Princes in the Tower at Prayer, i. 187; Sancho and the Duchess, i. 187; The First Lesson, i. 187; The Heiress, i. 203; ii. 85; The Rivals, i. 209; The Opera Box, i. 209; Scene from "Twelfth Night," i. 209; The Rape of the Lock, i. 209; Pickwick and Mrs. Bardell, i. 212; Hermione, i. 230, 274; Scene from Henry VIII., i. 230; Falstaff personating the King, i. 274; A Pic-nic Party, i. 319; Scene from Roderick Random, ii. 50.

Leslie, G. D., The Appointed Hour, i. 230; An Elopement, i. 230; Pot Pourri, i. 306; The Nut-Brown Maid, i. 306; Lavinia, i. 306; ii. 166; Summer, ii. 161; My Duty towards my Neighbour, ii. 165, 166; Hens and Chickens, ii. 166; The Fountain, ii. 278.
Le Sueur, The Annunciation, i. 154.
Levy, A., sale of, i. 249-253.
Lewis, J. F., Street in Cairo, i. 197; Greeting in the Desert, i. 278; ii. 285; Curiosity Shop, Venice, i. 278; The Giralda, Seville, i. 278; sketches and pictures of, i. 281; The Harem of a Memlook Bey, i. 304; A Cairo Bazaar, ii. 119, 120; Disputing Accounts, ii. 120; An Intercepted Correspondence, ii. 166; The Reception, ii. 166; The Turkish School, ii. 166; Camping in the Desert, ii. 166; On the Banks of the Nile, ii. 166; The Seraff, ii. 166; The Bezestein Bazaar, ii. 179, 253; Lilium Auratum, ii. 179; The Commentator of the Koran, ii. 206; The Hosh, ii. 209.
Lewis the goldsmith, i. 115, 116.
Leyland, F. R., collection and sale of, ii. 187, *et seq.*
Leys, Baron H., Going to Church at Antwerp, i. 232; Martin Luther in his Study, i. 316; Antwerp, ii. 122, 123.
Lichfield, Earl of, i. 240.
Limoges Enamels, i. 177, 178; ii. 29-30, 201-2, 285-286.
Lingelbach, J., Scene before a Farm Building, ii. 220.
Linnell, J., Christ and the Two Disciples, i. 203, 307; The Woodlands, i. 209; The Rustic Bridge, i. 230; Midday Rest, i. 230; ii. 50, 132; The Tramps, i. 230; The Journey to Emmaus, i. 230; Landscape, with Shepherd, i. 230; Hanson Foot, Dovedale, i. 241; The Last Gleam, i. 241; Collecting the Flock, i. 274; Milking Time, i. 274; ii. 47, 49, 156, 182, 183; Grand Welsh Landscape, i. 274; ii. 290; Balaam and the Angel, i. 274; Boy Herding Sheep, i. 278; Windsor Forest, i. 278; Harvest, i. 297; View near Hampstead, i. 297; Hampstead Heath, i. 306; ii. 135; The Woodcutters, i. 306, 324; ii. 176, 179, 244; A Sunny Landscape, i. 306; Winding the Skein, i. 307; Harvest Field, i. 307; A Harvest Dinner, i. 307; The Storm, i. 307; Isle of Wight, i. 314; Sheepfold, i. 314; English Pastoral, i. 319; The Sheep Drive, i. 319; ii. 123; Barley Field, i. 319; Bark Peelers, i. 319; ii. 231; Coming Storm, i. 319; ii. 83, 262; Hillside Farms, i. 325; ii. 158; The Eve of the Deluge, i. 326; Portrait of J. M. W. Turner, i. 326; The Travellers, ii. 48, 278; The Fisherman, ii. 48, 143; Arcadian

Shepherds, ii. 49; Wayfarers, ii. 53; River Scene, ii. 53; Contemplation, ii. 61; The Brow of the Hill, ii. 85; The Edge of the Wood, ii. 123; Christ and the Woman of Samaria, ii. 123; Under the Hawthorn Tree, ii. 123; The Return of Ulysses, ii. 123; Peat Gatherers, ii. 123; Driving Home the Flock, ii. 126; Going to the Homestead, ii. 128; Pons Asinorum, ii. 143; Happy Valley, ii. 143; A Stormy Sunset, ii. 143; A Sultry Day, ii. 143; Sunrise, ii. 143; Woods and Forests, ii. 143; The Reapers, ii. 156; Moon, ii. 156; Changing Pastures, ii. 156; View in Surrey, ii. 161; The Windmill, ii. 162, 231, 284; Haymakers, ii. 166; The Bird Catchers, ii. 166; Over the Common, ii. 166; Fruit Gatherers, ii. 179; Welsh Drovers crossing the Common, ii. 179; The Haystack, ii. 179; Opening the Gate, ii. 179; The Timber Waggon, ii. 179, 234; Harvest Time, ii. 182; Gleaning, ii. 206; Carrying Wheat, ii. 208; Philip Baptizing the Eunuch, ii. 226; The Woodman's Dinner Hour, ii. 263; The Cornfield, ii. 264; The Quoit Players, ii. 274; View in Windsor Park, ii. 284.

Linnell, J. T., Autumn Evening, i. 231; Opening the Gate, i. 231; 274; "A-top the Hill," i. 319; Uplands, ii. 48; Wayfarers, ii. 48; Sultry Hours, ii. 150; Hill and Dale, ii. 150.

Linnell, W., The Gleaner's Return, i. 231; Landscape, i. 314; Under the Greenwood, i. 319; Across the Common, ii. 150.

Linton, Sir J., collection of, ii. 243, 244.

Linton, W., Bellinzona, i. 303.

Lippi, Filippino, Offering of the Wise Men, i. 155; The Adoration of the Magi, i. 226; ii. 189; The Madonna and Child, i. 131; ii. 190; Portrait of La Simonetta, ii. 191, 196; St. Catherine with Wheel, ii. 233.

Lloyd's Evening Post, of 1767, advertisement in, i. 9, 10.

Londesborough, Lord, collections of, ii. 59-60; ii. 137.

Londonderry, Marchioness of, ii. 101.

Londonderry, Marquis of, i. 109, 110, 178.

Long, E., Madrid or Liberty of Creed, i. 274; The Babylonian Marriage Market, i. 328; The Suppliants, i. 328; Billeting at Cadiz, i. 328; A Question of Propriety, ii. 48; The Gods and their Makers, ii. 48; Gipsy Boys and Girls going to Vespers, ii. 50; An Easter Vigil in Cathedral at Seville, ii. 50; Thisbe, ii. 93; An Ancient Custom, ii. 119; St. Anthony's Day, ii. 126; Australia, ii. 135; Bethlehem, ii. 135; The Easter Vigil. ii,

144; Scene in the Welsh Mountains, ii. 144; Alethe, ii. 162; Diana or Christ, ii. 179; An Assyrian Captive, ii. 228; Street Scene in Madrid, ii. 289.
Long, W. J., sales of, ii. 154, 286.
Long, Sir Charles, i. 98.
Longhi, Pietro, ii. 170.
Lonsdale, Lord, sale of pictures, china and decorative furniture of, i. 301-303; ii. 126-127.
Lorme, A. de, Interior of a Cathedral, i. 308; Interior of a Church, ii. 32.
Lotto, Lorenzo, Portraits, i. 137.
Loutherbourg, J. P. de, View in Wales, i. 270.
Louvre, The, i. 52, 162; ii. 112.
Luard, J. W., A Welcome Arrival, i. 197.
Lucas, Seymour, A Whip for Van Tromp, ii. 183.
Lucy, Rev. J., sale of, i. 236; collection of, i. 239.
Luini, Bernardino, Portrait of Calvin in his Study, i. 73; Madonna and Child, i. 137; ii. 91; Three Angels, ii. 91; The Duchess of Ferrara, ii. 21.

Maas, N., Interiors, i. 237, 253, 293; ii. 220, 221; The Card Players, ii. 133; A Distressed Boy, i. 156; View in front of a Château, ii. 217; A Young Woman, ii. 237.
Mabuse, Jan de, Portraits of a Gentleman and Lady at Devotion, i. 64; Triptych, i. 266; Portrait of a Gentleman, ii. 295; Adoration of the Magi, ii. 10; The Labours of Hercules, ii. 32.
Macbeth, R. W., The Fen Farm, ii. 93.
Maclise, D., Alfred in the Tent of Guthrum, i. 210; Earls of Desmond and Ormonde, i. 211; Meeting of Wellington and Blucher, i. 211; Girl at a Waterfall, i. 212; Portrait of Dickens, i. 212; The Departure of Bayard, i. 231; Oberon and Titania, i. 274; Spirit of Justice, i. 326; Peter the Great, working as a Shipwright, ii. 51; The Eve of St. Agnes, ii. 132; Banqueting Scene in Macbeth, ii. 149.
MacWhirter, J., Moonlight, i. 328; Spendthrift, i. 328; Lady of the Woods, ii. 49; Valley of Slaughter, ii. 53; Valley of the Sea, ii. 53, 137; The Track of a Hurricane, ii. 93; The Land of the Mountain and Flood, ii. 125; Dewy Morn, ii. 126; Constantinople, ii. 304.
Maes. *See* Maas.
Magniac, Hollingworth, collection and sale of, ii. 199-205.
Maitland, Fuller, Pictures of, i. 308, 309.
Malmesbury, Lord, Pictures of, i. 257.
Manchester House, i. 135.
Manley Hall Collection. *See* Mendel.
Mansons, The, i. 14.

Mantegna, A., Christ on the Mount of Olives, i. 155; St. Sebastien and St. George, ii. 16; Luigi Gonzaga, ii. 16, 17; Pair of upright Panels, ii. 17; Four Subjects from the Life of Christ, ii. 197.
Mantua, Duke of, collection of, i. 33.
Manzuoli di Friano, Visitation, i. 130.
Maratti, Holy Family, i. 17.
Marieschi, Grand Canal, Venice, ii. 292.
Marks, H. S., The Notary, i. 231; The Adjutant, i. 274; The Sentinel, i. 274; St. Francis Preaching to the Birds, i. 274; Doctors Differ, i. 274; Capital and Labour, i. 306.
Marlborough, Great Duke of, ii. 107, 109, 112, 114.
Marlborough, Susan, Duchess of, ii. 113.
Marlborough, 3rd Duke of, Gems and Cameos of, i. 228.
Marryat, J., collection of, i. 207.
Martin, J., Joshua commanding the Sun to stand still, i. 194; The Fall of Nineveh, i. 194; The Deluge, i. 194; A Classical Landscape, i. 194.
Mary, Queen, i. 22; Hair of, i. 148.
Masaccio, Madonna dictating to St. Bernard, i. 166; The Last Supper, ii. 25.
Mason, G., Blackberry Gatherers, ii. 140; The Cast Shoe, ii. 212; Girl Driving Calves, ii. 212; Landscape, ii. 302.
Maton, B., An Interior, ii. 191, 193.
Matthews, C. P., collection and sale of, ii. 163.
Matsys, Quentin, Louis XI. of France, ii. 199.
Maxwell, C., ii. 196, 221.
Mazzolino di Ferrara, Ecce Homo, i. 60; Destruction of Pharaoh and his host, i. 137; Christ disputing with the Doctors, i. 187.
M'Connel, Henry, collection and sale of, ii. 84 *et seq.*
M'Culloch, H., Loch Katrine, ii. 61.
Mead, Dr., his collection of pictures, i. 17.
Mechel, engraver, ii. 112.
Medici, Lorenzo de, ii. 200.
Meissonier, J. L. E., L'Attente, i. 315; The Commercial Traveller, i. 316; Le Sommeil, ii. 125; The Smoker, ii. 125; Refreshments, ii. 130; The Sign Painter, ii. 159; The Ante-Chamber, ii. 160; Regnard in his Studio, ii. 180, 181.
Memlinc, Hans, Virgin and Child, ii. 189; Virgin Enthroned, ii. 213.
Mendel, S., sale of, i. 228, 229.
Mendlip, Lord, i. 65.
Mercier, P., View of Clifden, ii. 293.
Merle, H., Hagar and Ishmael, i. 280; ii. 129, 130; Marguerite trying on the Jewels, i. 316; Fairy Tales, i. 316; The Holy Family, ii. 129.
Metzu, G., A Woman Selling

Fish and Vegetables, i. 75; Lady with Harpsichord, i. 83; Woman cleaning Fish, i. 93, 136; Viol di Gamba, i. 95; Interior, i. 131; Le Corset Rouge, i. 134; The Tabby Cat, i. 152; The Fainting Lady, i. 158; The Music Lesson, ii. 150; The Letter, ii. 237; The Sempstress, ii. 273.

Michaelangelo, Jupiter and Leda, i. 46; The Crucifixion of the Virgin and St. John the Evangelist, i. 70; The Virgin supporting the body of Christ, ii. 285.

Michel, E., Le Sanglier Mort, ii. 58; Les Cicognes, ii. 58.

Middleton, Viscount, collection of, i. 161.

Mieris, F., Ammon putting away Tamar, i. 54; Lady Stringing Pearls, i. 79; The Tired Traveller, i. 156; Young Lady holding Palette, i. 237: The Enamoured Cavalier, i. 273, 252; ii. 191, 193; Boy at a Window, ii. 273.

Mieris, W., The Raree Showman, i. 63; Interior with a Showman, etc., i. 93; Woman with Flounders, i. 156; Young Woman with Basket of Eggs, i. 156; Portrait of the Artist, i. 179; The Greengrocer, i. 191; An Owl on Stand, i. 238; The Grocer's Shop, i. 239, 265; ii. 191, 193; The Guitar Player, i. 252, 308; Interior of a Kitchen, i. 265; Interior of An Eating House, i. 265.

Mignard, F., Madame de Maintenon, i. 177; Duchess of Orleans, i. 177; Portrait of Cardinal Mazarin, ii. 33, 212.

Mildmay, H. Bingham, ii. 211; collection and sale of, ii. 218, *et seq.*

Miles, Sir P., collection of, ii. 72, *et seq.*; sale of, ii. 73, *et seq.*

Millais, Sir J. E., Wedding Cards, i. 197; The Bridesmaid, i. 197; The Proscribed Royalist, i. 197; The Carpenter's Shop, i. 197; ii. 92; The Black Brunswicker, i. 197; O Swallow, Swallow, i. 231; Jepthah, i. 231; Chill October, i. 231; Lorenzo and Isabella, i. 241; Ferdinand lured by Ariel, i. 241; Winter Fuel, i. 274; Scotch Firs, i. 274; Knight Errant and Lady, i. 274; Victory, O Lord, i. 274; ii. 208; The Vale of Rest, i. 278; James I. of Scotland, i. 280; "Charlie is my Darling," i. 297; Joan of Arc, i. 297; The Romans Leaving Britain, i. 297; The Order of Release, i. 303, 304; The Rescue, i. 304; The Princes in the Tower, i. 324: A Deserted Garden, i. 328; Getting Better, i. 328; Mariana, ii. 50; Isabella, ii. 50; St. Martin's mer, ii. 53, 137; Stella, ii. 58; Vanessa, ii. 58; Pilgrims to St. Paul's, ii. 85; Apple Blossoms, ii. 88; The Blind Girl, ii. 88; The Vale of Rest, ii. 88; A Dream of the Past,

ii. 123; "Over the Hills and Far Away," ii. 125; The Love of James I. of Scotland, ii. 132; The North West Passage, ii. 132; Asleep, ii. 143; Trust Me, ii. 149; The Martyr of the Solway, ii. 161; The Sisters, ii. 166; The Flood, ii. 166, 167; The Ransom, ii. 167; Early Days, ii. 167; Spring, ii. 179; The Sound of Many Waters, ii. 179; The Eve of St. Agnes, ii. 189; The Wolf's Den, ii. 208; Dropped from the Nest, ii. 209; The Good Knight, ii. 284; The Huguenots, ii. 284; Little Speedwell, ii. 290; Shelling Peas, ii. 302.
Millet, J. F., Le Vanneur, ii. 141; Winter Scene, ii. 262.
Mierevelt, M., Portrait of Gustavus Adolphus of Sweden, ii. 11; Portrait of his Wife, ii. 191.
Monckton, E. P., ii. 292.
Monson, Lord, collection and sale of, ii. 133, 134.
Montagna, Madonna and Child, ii. 233.
Montcalm Gallery, The, i. 154.
Montford, Lord, collection of, i. 33.
Montrose, Duchess of, Pictures and sale of, ii. 241; ii. 244, *et seq.*
Moore, A., Venus, ii. 188; Seagulls, ii. 188; Shells, ii. 188.
Morales, Ecce Homo, i. 163; Carrying the Cross, i. 163.
Morant, G., ii. 271.
More, Sir A., Portrait of Queen Mary, i. 87; Queen Elizabeth, ii. 199.
More, Sir T., Candlestick of, i. 138, 176.
Morland, George, Pictures of, i. 43; A Farmyard, i. 248; ii. 231; The Gun Inn, i. 248; View at Enderly, i. 251; Landscape with Gipsy Encampment, i. 251; ii. 213, 214; Evening, i. 251; The Horse Fair, i. 280; ii. 132; The Fruit of Early Industry and Economy, i. 280; Landscape, i. 301; ii. 279; Nut Gatherers, i. 310; Wreckers, i. 310; ii. 280; Farmer carrying Pigs to Market, i. 311; Butcher bargaining with Farmer, i. 314; Trepanning a Recruit, ii. 93; The Keeper's Cottage, ii. 128; The Postboy's Return, ii. 128; The Tea Garden, ii. 128; Robbing the Orchard, ii. 132; A Hunting Scene, ii. 169; The Cornish Plunderers, ii. 174; African Hospitality, ii. 234; Interior of an Alehouse, ii. 234; Mutual Confidence, ii. 259; The Labourers' Home, ii. 259; Visit to the Child at Nurse, ii. 263; Partridge Shooting, ii. 263; Pheasant Shooting, ii. 263; A Cottage Door, ii. 263; Storm, ii. 266; The Cherry Sellers, ii. 280; The Death of the Fox, ii. 280; The Market Cart, ii. 280; Temptation, ii. 280; The Piggery, ii. 280; The Catastrophe, ii. 280 Interior of a Stable, ii. 280 Fish-wife, ii. 280.

Morley, John, pictures of, ii. 283, 284.
Morning Chronicle, advertisement from, i. 8-9.
Morning Post, i. 9.
Moro, Sir Antonio, Portrait of Alonzo de Ercilla, of Tuniga, ii. 210; Infanta Maria Teresa, ii. 210; Isabel de Bourbon, ii. 210.
Morris, P. R., The Sons of the Brave, ii. 140.
Morrison, Mrs., sale of, ii. 59.
Mortimer, J. H., Edward the Confessor putting away his Queen, i. 41.
Moucheron, F., Italian Landscape, i. 302; Upright Italian Landscape, ii. 10; An Italian Landscape, ii. 238.
Mulgrave, Earl of, pictures of, i. 128; ii. 194.
Müller, C. L., Almée's Admirers, ii. 228.
Müller, Prof., The Sacred Well, ii. 209.
Müller, W. J., Devonshire Watermill, i. 203; Gillingham, i. 203, 210, 298; Landscape, i. 210; Port of Rhodes, i. 210; Lago Maggiore, i. 210; ii. 167; Angers, i. 210; A Savoyard Boy, i. 210; Compton Dando, i. 210; Stapenhill Village, i. 231; The Opium Dealer, i. 274; Entering the Temple of Osiris, i. 274; The Acropolis, Athens, i. 278, 307; ii. 123; Prayers in the Desert, i. 280, 326; ii. 132; Gillingham Church, i. 306, 327; ii. 53; Alexandria, i. 306; The Sphinx, i. 307; The Old Snuff Mill, i. 314; Pandy Mill, i. 319; Frosty Morning, i. 326; High Life, i. 326; Frost Scene, i. 326; ii. 224; Arab Shepherds, i. 326; Tomb in the Water, i. 326; Little Waders, ii. 61, 128; Haymaking, ii. 83; A Syrian Dance, ii. 85; Forest of Fontainebleau, ii. 93; The Dogana, ii. 123; Tivoli, ii. 126; Ancient Tombs, etc., ii. 132; Bay of Naples, ii. 132, 135; Salmon Traps, ii. 135; Felucca leaving the Port of Rhodes, ii. 143; Temples, ii. 147; Chess Players at Cairo, ii. 158; The Island of Rhodes, ii. 167; A Waterfall in Wales, ii. 179; L'Ariccia, ii. 244, *note*; Carnarvon Castle, ii. 259; Ruins of Smyrna, ii. 259; Dredge Boats on the Medway, ii. 278.
Mulready, W., Punch, i. 196; Uncared For, i. 313; The Widow, i. 319; The Bathers Surprised, ii. 58; Idle Boys, ii. 85, 253; Landscape, ii. 143; A Dog of Two Minds, ii. 147; The Toy Seller, ii. 167; "Train up a Child," &c., ii. 208; The Barber's Shop, ii. 227.
Munich Gallery, ii. 112.
Munkacsy, Christ before Pilate, ii. 129; Portrait of a Lady, ii. 129; Flowers and Still Life, ii. 129; A Landscape, ii. 129; A Stolen Interview, ii. 209.
Munro, of Novar, Art collec-

tion of, i. 283, *et seq.*; notice of sale of, i. 286, *et seq.*
Munro Turner Drawings, The, i. 284, *et seq.*
Murat, Mdme., Ex-Queen of Naples, i. 109.
Murietta, José de, Marquis de Sauturce, collection of, ii. 46.
Murietta Sales, ii. 181, *et seq.*
Murillo, Our Saviour in the character of a Shepherd, i. 27, 134; The Good Shepherd, i. 37, 134; The Virgin embracing the Infant Christ, i. 37; ii. 33; St. Joseph contemplating the Sleeping Saviour, i. 37, 163, 187; ii. 248; Beggar Boys, i. 42; Assumption of the Virgin, i. 47; St. John with the Lamb, i. 51; The Seven Acts of Mercy, i. 67; An old Woman eating Porridge, i. 82; Magdalen in Prayer, i. 84; Choir of Angels, i. 84; Virgin and Child, i. 89; A Boy Sleeping, i. 91; Holy Family, i. 92, 255; ii. 76; Adoration of the Shepherds, i. 97, 135; Portrait of Don Justino Neve of Yevennes, i. 106; Infant St. John, i. 134; St. Thomas Distributing Alms, i. 158; Portrait of Himself, i. 160, 164; St. Francis, i. 160; Infant Jesus Sleeping, etc., i. 163; Christ after the Flagellation, i. 163; St. Bonaventura, i. 166; St. Thomas de Villanueva, i. 163; St. Felix, i. 163; St. Rodrigues, i. 163; St. Catherine, i. 163; The Magdalen, i. 163; ii. 149, 286; St. Augustine, i. 164; Portrait of Don Andreas di Andrada, i. 164; Miraculous Conception, i. 164, 249; Virgen de la Faja, i. 164, 256; Christ and St. John, i. 164; St. Anthony of Padua, i. 187, 294; Christ bearing Cross, i. 188; The Virgin in Purple Robe, i. 190; The Virgin, i. 191; Annunciation from the Church of St. Trinidad, i. 194; The Miracle of the Loaves, i. 293; Group of Spanish Beggars, i. 294; Repose of the Holy Family, ii. 76; Martyrdom of St. Andrew, ii. 76; St. John the Evangelist, ii. 76; The Virgin in Adoration, ii. 76; Head of a Bacchante, ii. 149; St. Francis d'Assisi, ii. 150; St. Vincent de Paul, ii. 150; St. John the Baptist, ii. 170; Woman and Boy, ii. 191, 195; St. Anthony and Infant Jesus, ii. 191, 195; Faith Presenting the Eucharist, ii. 247, 248.
Murray, Col., i. 55, 56.
Murray, John, i. 1, 8.
Museum, advertisement from, i. 101, *et seq.*, 108.
Mytens, D., Portrait of Charles I., i. 178; ii. 7; Portrait of First Earl of Holland, ii. 117; Portrait of Duke of Buckingham, ii. 117; Portrait of William, Second Duke of Hamilton, ii. 117, 221.

Nagel, Baron, collection of, i. 47.
Napier, R., collection of,

i. 260, *et seq.*; sale of, i. 260, *et seq.*; porcelain of, i. 264.
Napier Sale, The, Decorative Furniture of, i. 226, *et seq.*; Old Chelsea of, i. 266, 267; Oriental Porcelain of, i. 267; Crystals of, i. 267; Urbino Ware of, i. 268; Majolica of, i. 268.
Napoleon, Prince Jerome, collection and sale of, i. 222, 223.
Nasmyth, Peter, Woody Landscape, i. 196, 248; ii. 122, 128; View near Edinboro', i. 203; Lane near Epping, i. 203; Landscape in Hampshire, i. 210; Waterfall, Glen Shirah, i. 231; ii. 122; View on the Essex Coast, i. 248; View in Northamptonshire, i. 248; Landscape, with figures, i. 251; Landscape near Godstone, i. 251; Carisbrook Castle, i. 270; Landscape, with Turner's Hill, i. 306; ii. 93; Coast Scenes, i. 307; Windsor Castle, i. 307; Landscape, i. 307; ii. 213, 214; River Scene in Hampshire, i. 319; Harrow Weald Common, ii. 50; Coombe Wood, ii. 53; View in Hampshire, ii. 61; Rustic Scene, ii. 129; Meeting of the Avon and the Severn, ii. 132; A View on the Medway, ii. 150; Haslemere, ii. 160; Overshot Flint Mill in Cumberland, ii. 167; View in Surrey, ii. 179; Firth of Forth, ii. 179; View in Kent, ii. 290.
National Gallery, i. 41, 46, 49, 59, 72, 77, 78, 84, 89, 94, 96, 97, 99, 104, 105, 106, 110, 120, 121, 125, 129, 134, 135, 137, 138, 160, 161, 165, 166, 187, 188, 225, 226, 227, 269, 292, 311; ii. 8, 16, 17, 18, 24, 25, 26, 31, 34, 74, 75, 77, 78, 82, 86, 108, 109, 133, 247.
National Gallery of Ireland, ii. 16, 24, 26, 33.
National Portrait Gallery, i. 273; ii. 34, 260.
Nattier, Portrait of Madame Victoire, ii. 126, 127; Portrait of a Lady, ii. 233, 250; Princess de Conty, ii. 250.
Naylor, F. Hare, i. 35.
Neck, C., pictures of, ii. 143.
Neer, Van der. *See* Van der Neer.
Netscher, G., A Card Party, ii. 105; The Cherry Seller, ii. 238.
Newcastle, Duke of, i. 108, 109.
Newton, G. S., The Dutch Girl, ii. 213.
New York Museum, i. 217, 218, 220.
Nicol, E., Always Tell the Truth, i. 306; The Fisher's Knot, i. 306; ii. 254; Examine your Change before you leave the Counter, i. 315; His Legal Adviser, i. 315; The Doubtful Sixpence, ii. 49; Looking out for a Safe Investment, ii. 125; Both Puzzled, ii. 132; Referring to Dr. Johnson, ii. 158; The China Merchant, ii. 158; New Boots, ii. 180; A Shebeen House,

ii. 207; Molly Brierly, ii. 303.
Nield, J., collection of, i. 305.
Nieuwenhuys, C. J., ii. 103, 104.
Nightingale, J. E., i. 24.
Nollekens, J., sale of, i. 108; Venus pouring Ambrosia on her Hair, i. 108
Normand, E., Bondage, ii. 275.
Normanton, Lord, i. 98, 99, 100, 130, 133, 154, 243, 287, *note.*
Northbrook, Lord, i. 163.
Northcote, J., Portrait of J. N. Desenfans, i. 41; Prince Arthur and Hubert in Prison, i. 73; Richard II. and Bolingbroke, i. 93; The Princes Smothered in the Tower, i. 73; Romeo and Juliet, i. 73; Paris at the Tomb of the Capulets, i. 74.
Northwick, Lord, i. 138; collection of, i. 190; ii. 92, 219.
Novar, Collection. *See* Munro.
Novellara Collection, The, i. 70.

Oakes, J. W., The Warren, i. 197; Early Spring, ii. 50.
O'Kelly, Captain, i. 24; sale of, i. 29, 30.
Oliver, I., Richard, third Earl of Dorset, i. 323.
Opie, J., Peasant Boy and Girl, i. 188; The Schoolmistress, i. 242.
O'Niel, G. B., The Little Trespasser, i. 306, 307; A Children's Party, ii. 150.
O'Neil, H., Last Moments of Raphael, i. 231, 274; Marina at the Grave of her Nurse, i. 306; Mary Queen of Scots' Adieu, i. 319; Luther's Monastic Life at Erfurt, ii. 277.
Onley Savill-Onley, pictures of, ii. 234.
Onslow, Earl of, collection and sale of, ii. 222, 223.
Orchardson, W. Q., Hamlet and the King, ii. 140; A Morning Call, ii. 143; In the Trifolium, ii. 143; Christopher Sly, ii. 167; Story of a Life, ii. 254; Hamlet and Ophelia, ii. 274.
Orford, Lord, i. 107; collection and sale of, i. 187-188.
Orleans collection, i. 17, 56.
Orme, Cosmo, sale of, ii. 55, 56.
Orme, George, collection of, ii. 253.
Orme, Mrs. M., porcelain of, ii. 127.
Orrock, J., water-colour drawings of, ii. 243, 244.
Osborne, ii. 159.
Ostade, A., Interior of a Dutch Cabaret, i. 64, 136, 322; ii. 10, 82; Interior with Boers, i. 67; An Interior with many Figures, i. 75; Flemish Family's Repast, i. 78; Boers Smoking, i. 83; Interior with Boers playing Trictrac, i. 93, 238; Interior of a Cottage, i. 132; Interior, i. 135, 152; ii. 238; View at Cottage Door, i. 194; The Card Players, i. 252; Interior of a Village Ale House, i. 254; Boers Carousing, i. 308; A Lawyer in his Study, i. 322;

Interior of a Kitchen, ii. 191, 193; The Hurdy-Gurdy Player with Peasants, ii. 211, 214, 215.
Ostade, I., Door of a Cabaret, i. 93; A Village Inn, i. 136; The Bowl Players, i. 159; Landscape, ii. 9; The Cabaret, ii. 141, 221; Scheveningen Beach, ii. 193; Woody Landscape, ii. 221; Scene in front of an Inn, ii. 249.
Ottley, W. Young, i. 42; collection of, i. 58, 88.
Overstone collection, The, i. 85, 95, 186, 242, 252.
Owen, W., The Fortune Teller, i. 242.
Oxenham, Sir H., i. 293.
Oxford, Earl of, his collection of pictures, i. 17, 37.

Palliser, Admiral, i. 3.
Pall Mall Gazette, ii. 107, *et seq.*
Palma Vecchio, Adoration of the Shepherds, i. 264; Mars and Venus, ii. 189; Madonna and Child, ii. 197; The Holy Family, ii. 197; Portrait of Andrea Pallardio, ii. 221.
Palomino, Isabella de Valois, i. 179; Elizabeth of Austria, ii. 179.
Panné collection, The, i. 94.
Pannini, P., View of St. Peter's, ii. 127; Interior of St. Peter's, ii. 127.
Pantoxa, Juan. *See* Gheeraedts, M.
Paris, Stephen, i. 20.
Parmigiano, Il (Francesco Mazzuola), Portrait of himself, i. 59; The Marriage of St. Catherine, i. 59; Virgin and Child, etc., i. 96; The Vision of St. Jerome, i. 104; Flagellation of Christ, i. 131; Madonna with Infant Saviour, ii. 24.
Parthenon, The, i. 111.
Pater, J. B., Fête Champêtre, i. 311; A Feast and Merry-making, ii. 116; The Morning Bath, ii. 126; The Toilet, ii. 126; A Pair of Camp Scenes, ii. 140; Pair of Fêtes Champêtre, ii. 140; The Swing and The Dance, ii. 249.
Paton, Sir J. Noel, The Dead Lady, i. 198; Bluidie Tryste, i. 275.
Paul, Sir E. J. Dean, objects of art of, etc., ii. 268, *et seq.*
Payne, Henry, i. 35.
Peacock, R., ii. 139.
Peel, Sir Robert, i. 121, 146, 149, 159.
Penrice, J., collection of, i. 134.
Périer, M. C., sale of, i. 152.
Perkins, G., collection and sale of, ii. 150, 151.
Perkins, G. F., sale, ii. 303.
Perrault, L., Philippean Dancing, i. 316.
Perugino, P., Holy Family and three Angels, i. 109; Virgin with Infant, i. 190, St. Francis in ecstasy, i. 294; Madonna and Child, ii. 16; Madonna in Prayer, ii. 17; The Madonna, ii. 141; Christ and the Woman of Samaria, ii. 197; Noli me

tangere, ii. 197; The Baptist, The Nativity, ii. 197; A Saint, ii. 221.
Peruzzi, Baldassare, Adoration of the Magi, i. 137.
Pesellino, Madonna, ii. 233.
Pettie, J., The Hour, i. 313; "Dost know this Water-fly?" ii. 143; Eugene Aram, ii. 143.
Philadelphia Museum, i. 74.
Phillip, J., Winnowing Corn, i. 231; Spanish Flower Seller, i. 275; La Lotteria Nacional, i. 275; Scotch Baptism, i. 275, 306; Aqua Benedita, i. 297; ii. 175, 244; El Picador, i. 297; Uvas Maduras, Fruit Seller, i. 297-8; El Cigarello: Taking a quiet Whiff, i. 298; "Oh, Nanny!" i. 298; Una Maja Bonita, i. 298; The Spanish Muleteers, i. 315; Heart of Midlothian, i. 319; Gentle Student, i. 319; "O, Nannie, will ye gang wi' me," i. 319; The Music Lesson, i. 324; Lady in the Garden, Seville, ii. 47; The Promenade, ii. 61; The Volunteer, ii. 85; The Water Drinkers, ii. 85; The Early Career of Murillo, ii. 85, 254; La Fuente, ii. 94; A Castanette Player of Seville, ii. 133; View in the Garden of the Alcazar, ii. 133; La Alameda, ii. 149; Doubtful Fortune, ii. 149; Presbyterian Catechizing, ii. 149; Dolores at the Balcony, ii. 156; Grape Seller at Seville, ii. 158; The Balcony, ii. 167; The Gipsy Duet, ii. 167; The Early Career of Murillo, ii. 167; The Signal, ii. 167; Al Duena, ii. 167; A Spanish Volunteer, ii. 177; El Cortejo, ii. 177; La Bomba, ii. 208; The Water Carrier of Seville, ii. 227; Seville, ii. 260; Gathering the Offerings, ii. 277.
Philippe, Louis, Gallery and sales of, i. 162, *et seq.*
Philips, Sir George, i. 98, 99.
Pickersgill, H. W., Christiana and Companions, i. 198.
Picture market of last century, i. 18; of first quarter of present century, i. 18, 19.
Pietro, Duca di San, i. 90.
Pilgrim Bottle, i. 169.
Pinturicchio, Tent and Camp Scenes, i. 226; The Return of Ulysses, i. 226.
Pitt, Rt. Hon. W., Bust of, i. 124.
Pitt, W. Norton, Pictures of, i. 91.
Plint, T. E., collection of, i. 196, *et seq.*; ii. 92.
Pointelieu, i. 27, *note.*
Pollajuolo, A., Madonna and Child, i. 226.
Poniatowski, Prince, collection of, i. 132.
Poole, P. F., May Day, i. 210; Mother and Child, i. 275; Visitation and Surrender of Syon Nunnery, i. 292; Greek Goatherd's Courtship, i. 319; Mountain Spring, i. 319; Lighting the Beacon, i. 319; Job's Messenger, i. 325; The Song of the Troubadour, ii. 133; Solomon Eagle, ii. 168; The Goths in Italy, ii. 168; The

Seventh day of the Decameron, ii. 303.
Pope, Alexander, Correspondence, ii. 304.
Pope Paul IV., i. 26.
Porcelain Sales, i. 23-25, 300. *See also* Bernal, Bohn, Carrington, Dering, Dickens, Dudley, Goode, Leighton, Lonsdale, Magniac, Napier, Hamilton Palace, Sibson, Shuldham.
Pordenone, i. 35; Dejanira and the Centaur pursued by Hercules, i. 51; Holy Family with the Magdalen, ii. 16.
Portarlington, The Earl of, sale of, i. 312.
Porter, Walsh, i. 62; sales of, i. 66, 83; ii. 76.
Portland, Duchess of, i. 24.
Portraits, Historical, ii. 24-26, 200-201.
Pott, L. J., Before Naseby, check to the King, ii. 126.
Potter, E. Crompton, ii. 56; sale of, ii. 57.
Potter, Paul, A Farmyard with Cattle and Figures, i. 75; Landscape, i. 106; A Burgomaster and his Family going out Hawking, i. 118; Group of Cows and a Horse, i. 125; Three Cows in a Meadow, i. 136; L'Hotellerie, i. 153; A Brown Bull, etc., i. 154; Landscape with Cattle, i. 265; Three Cows at Pasture, ii. 77; The Dairy Farm, ii. 153; Oxen in a Meadow, ii. 238.
Pourbus, P., Portrait of a Boy, ii. 117, 293.
Poussin, G., Bacchanalian Scene, i. 35; Jupiter nourished by Fawns and Satyrs, i. 36; Nemi, i. 52; Pyramus and Thisbe, i. 67; A Grand Landscape, i. 79; Woody Valley, i. 84; Landscape and Figures, i. 89; Mount Parnassus, i. 92; The Campagna, i. 97; Landscape, i. 106; View of the Tivoli, i. 160; A Rocky Landscape, ii. 72; Cascatellas, Tivoli, ii. 76; Cascade at Tivoli, ii. 77; The Calling of Abraham, ii. 77.
Poussin, N., Prospect of the ancient city of Terracina, i. 27; The Nativity, i. 47; Holy Family, i. 51; Venus and Adonis, i. 57; Noah's Sacrifice after he quitted the Ark, i. 59; Bacchanalian Scene, i. 66; Holy Family, i. 84; Landscape with Cephalus and Procris, i. 96; Pyramus and Thisbe, i. 96; Landscape and Figures, i. 97; Birth of Bacchus, i. 129; Triumph of Bacchus, i. 160; Triumph of Pan, i. 160; The Entombment, ii. 33; Rape of the Sabines, ii. 55; The Plague at Athens, ii. 77; Landscape, ii. 92.
Powell, J. A., i. 14.
Poynter, E. J., Knucklebones, ii. 289; On the Temple Steps, ii. 289; "Sweet is the Breath of Morn," ii. 304.
Pradilla, F., Boabdil, ii. 184; Italy in the fifteenth century, ii. 184.
Pre-Raphaelite Collections, i. 197; ii. 86-89.

Price, David, collection of, ii. 176, *et seq.*
Price, James, collection and sale of, ii. 254, *et seq.*
Price, Sir Robert, i. 191.
Primaticcio, Cardinal of Chantillon, i. 179; Hercules teaching Achilles, i. 72.
Privitale, A., Madonna, Child and St. John, i. 226.
Prout, S., Market Day at Malines, i. 243; Wreck of the "Betsy Cains," i. 278; Nuremberg, i. 278; Interior of Chartres Cathedral, i. 321; The Porch of St. Maclon, ii. 62; Wurtzburg, Market and Cathedral, ii. 138; Augsburg Street and Golden Hall, ii. 138; The Cathedral, Rouen, ii. 138; Ducal Palace, Venice, ii. 138; Grand View of Venice, ii. 160; Beauvais Cathedral, ii. 160; Le Gros Horloge, ii. 182.
Puxley, H. L., ii. 128.
Pynacker, A., A Glowing Landscape, i. 96; River Scene, i. 264; Rocky Coast Scene, i. 294; Coast Scene, ii. 82.
Pyne, J. B., The Blind Beggar of the Lago Lugano, i. 314; Haweswater, i. 326.

Queensberry, Duke of, i. 21, 91.
Quilter, W., sale of, i. 232, *et seq.*; collection of drawings of, i. 232, *et seq.*; ii. 139.
Quin, the actor, ii. 296.

Radnor, Lord, i. 48.
Radstock, Lord, i. 60, 238; ii. 105, 106, 193, 221, 237.
Raeburn, Sir H., Portraits and sketches by, i. 281; sale of, i. 281; Portrait of Professor J. Playfair, ii. 153; Portrait of Mr. Guthrie, ii. 281; Portrait of Lord William Russell, ii. 282; Portrait of John 6th Duke of Bedford, ii. 283.
Raffaelle and Fornarina Plate, i. 141.
Ranelagh, Viscount, i. 86.
Raphael (or Raffaello Sanzio), Portrait of, i. 26; Madonna du Corset Rouge, i. 52; A Virgin and Child, i. 55, 65, 131; Holy Family, i. 55, 110; Madonna with Bambino, i. 56; Sleeping Warrior, i. 60; Vision of a Christian Knight, i. 89; Charity, i. 127; Ascension of the Virgin, i. 138; Christ Praying on the Mount, i. 155; Ware, i. 172, 173; Virgin Kneeling in Landscape, i. 190; Portrait of a Youth, i. 226; La Vierge de Novar, i. 295, 296; ii. 191, 197, 198; Group of the Holy Women and Apostles, i. 323; Christ bearing his Cross, ii. 77, 78; The Crucifixion, ii. 191, 197; La Belle Jardinière, ii. 217, 218; Studies in sepia, ii. 285.
Ratcliffe, J., i. 35.
Rawdon, General, i. 236.
Reade, Sir. J. Chandos, collection of, ii. 264.
Redeen, Count, i. 47.
Redford, G., i. 91, 95, 96.
Reichstadt, Duke of, i. 127.
Rembrandt, The Adoration of the Kings, i. 34; Portrait of

a Lady, i. 51; Abraham and Sarah with Isaac, i. 74; The Woman taken in Adultery, i. 77; ii. 111; A Seapiece, i. 78; The Master Ship Builder, i. 78; Head of a Rabbi, i. 84; Bathsheba, i. 90; The Calling of St. Matthew, i. 90; Semiramis at her Toilet, i. 91; Portrait of Burgomaster Pancras and his Wife, i. 92; Abraham and the Angels, i. 95; Potiphar's Wife, i. 127; The Jewess Bride, i. 128; La Port Drapeau, i. 133; Tribute Money, i. 133; Portrait of Katrina Hoogh, i. 136; The Unmerciful Servant, i. 145; Portrait of a Burgomaster, i. 150; Negro armed with Bows, i. 150; Portrait of himself, i 152, 161; ii. 8; Landscape, i. 153, 257; ii. 55; Portrait of Martin Looten, i. 155; Portrait of Admiral Van Tromp, i. 159; A Cavalier, i. 160; Portrait of a Gentleman, i. 249; ii. 150, 193; The Tribute Money, i. 249; Portrait of himself as the Calvinist, i. 253; Etchings by, i. 257; Christ Healing the Sick, i. 257; ii. 225; The Shell, i. 257; Portrait of Old Haaring, i. 257; George Lutma, i. 257; Portrait of Van Tolling, i. 257; ii. 120, 121, 225; The Burgomaster Six, i. 257; ii. 121, 225; The Three Trees, i. 257; Portrait of the Artist's Wife, i. 299; ii. 148; Portrait of the Artist in Black, i. 312; Etchings of, i. 323; Head of a Lady, ii. 10; Elisha Raising the Widow's Son, ii. 55; The Artist's Cook, ii. 105; Isaac Blessing Jacob, ii. 111; Hundred Guilder, ii. 120; Our Lord before Pilate, ii. 120, 225; View of a Village, ii. 120; Portrait of Uytenbogaert, ii. 120; Portrait of Abram Franz, ii. 121; Portrait of Coppenol, ii. 121, 225; Portrait of a Philosopher, ii. 154; Portrait of Hendrikje Stoffels, ii. 173; St. John Preaching in the Wilderness, ii. 191, 193; St. Matthew Holding a Pen and Book, ii. 193; Rembrandt leaning on a Sabre, ii. 225; The Three Cottagers, ii. 225; A Village with a Square Tower, ii. 225; The Canal, ii. 225; Ephraim Bonus, ii. 225; John Cornelius Silvius, ii. 225; A Girl, ii. 233; Portrait of Jonckur Petronella Buys, ii. 238; Portrait of Nicholas Ruts, ii. 238.

Rendelsham, Lord, ii. 273.

Revelstoke, Lord, ii. 211.

Reynolds, C. W., ii. 305.

Reynolds, Sir J., Juvenile Amusement, i. 38; Garrick between Tragedy and Comedy, i. 38; sale of, i. 44; collection of, i. 44, 45, 46; Nelly O'Brien, i. 47, 248; Death of Cardinal Beaufort, i. 74; Puck, i. 74; Macbeth and the Witches, i. 74; Marchioness of Thomond sale, i. 97-101; Portrait of the

Artist with a Book, i. 98; Hope nursing Love, i. 98; Mrs. Hartley as a Bacchante, i. 98; Young Girl with Scarlet Muff, i. 98; Gipsy Fortune Teller, i. 98; Piping Shepherd Boy with Dog, i. 98; Young Shepherdess, with Lambs, i. 98; Contemplation, i. 98; Dido on the Funeral Pile, i. 98; Snake in the Grass, i. 98, 121; Resignation, i. 98; Lady Hamilton, i. 98; Sir Joshua in Spectacles, i. 98; View from Richmond Hill, i. 98, 186; Mrs. Stanhope, i. 98; Earl of Dunmore, i. 98; Admiral Rodney, i. 98; Girl holding a Kitten, i. 98, 120; Adoration of the Shepherds, i. 99; Girl and Children with a Torch, i. 99; Shepherd Boy and Dog, i. 99; Young St. John and Lamb, i. 99; Charity, i. 99; Faith, i. 99; Hope, i. 99; Temperance, i. 99; Justice, i. 99; Fortitude, i. 99; Prudence, i. 99; Mrs. Siddons as the Tragic Muse, i. 104; Dr. Samuel Johnson, i. 105; Portrait of Baretti, i. 105; Arthur Murphy, i. 105; Riposo of the Holy Family, i. 125; Richard Grenville, i. 148; Mary, Marchioness of Buckingham and her Son, i. 148; Right Hon. G. Grenville, i. 148; Marquis of Granby, i. 148; Strawberry Girl, i. 186; Puck and Titania, i. 186; Cupid and Psyche, i. 186; A Girl Sketching, i. 186; The Mob Cap, i. 186; Girl with Bird, i. 186; A Woody Landscape, i. 186; Sleeping Girl, i. 186; Portrait of Lady Gordon, i. 243; Portraits of the Earl and Countess of Bellamont, i. 213; Portrait of Mrs. Mathew, i. 248; Babes in the Wood, i. 248; Kitty Fischer as Cleopatra, i. 256; Kitty Fischer, i. 292; ii. 257; Portrait of Miss Stanhope, i. 292; Portrait of Dr. Hawkesworth, i. 292; Portrait of Lady Smyth, i. 299; The Laughing Girl, i. 302; ii. 126; Robinetta, i. 302; Portrait of Mrs. Burrell, i. 310; Portrait of the Marquis of Tavistock, ii. 117; The Masters Gawler, ii. 124; The Sisters, ii. 124; Portrait of Mrs. Payne Gallwey and Son, ii. 134; Portrait of Frances, Countess of Essex, ii. 134; Meditation, ii. 147, 150, 302; Portrait of Mrs. Buller, ii. 155; Portrait of Miss Fanny Kemble, ii. 170; Portrait of Lady Sondes, ii. 173; Portrait of The Hon. C. Gawler, ii. 174; Portrait of Mrs. Blake, ii. 187; Portrait of Lady Burke, ii. 207; Lady C. Price, ii. 211; Portrait of Chas. Watson Wentworth, ii. 221; The Duchess of Gloucester, ii. 231; Lady Betty Delmé, ii. 241; Portrait of the Hon. Miss Monckton, ii. 241; Portrait of Miss Whitbread, ii. 241; Portrait of Emily, Duchess of Leinster, ii.

241; Portrait of Lady Louisa Conolly, ii. 241, 282; Portrait of Mrs. Mathew, ii. 244, *note*; Girl and a Dog, ii. 244, *note*; Portrait of Lady Smyth and her children, ii. 246; Portrait of Lady Anne Fitzpatrick, ii. 246; Portrait of Mrs. Pownall, ii. 246; Portrait of Lady Melbourne, ii. 256; Hon. Mrs. Seymour Damer, ii. 256, 257; Countess of Rothes, ii. 257; Portrait of himself, ii. 257; Mrs. Angelo, ii. 257; Anthony Chamier, M.P., ii. 257; Portrait of Admiral Viscount Hood, ii. 265; Portrait of Captain Winter, ii. 265; Head of Miss Kemble, ii. 276; Portrait of Samuel Whitbread, ii. 279; Portrait of Lady Waldegrave, ii. 281; Portrait of Lady Pelham, ii. 281; Charles Manners, 4th Duke of Rutland, ii. 292; Barbara, Countess of Coventry, ii. 292; Hon. Mary Monckton, ii. 292; Mrs. Mathew, ii. 292; Portrait of Lady Chambers, ii. 296; Portrait of a Lady, ii. 296; Portrait of John Julius Angerstein, ii. 297; Mrs. Angerstein, ii. 297.

Rhymer's Glen, The, ii. 95.

Richardson, T. M., Portrait of Alexander Pope, i. 148; Road to Tivoli, i. 278.

Rickards, C. H., pictures of, ii. 121.

Rigaud, J. F., Portraits of Sir J Reynolds, J. Bacon, and Sir W. Chambers, ii. 260.

Rigby, M., collection of, i. 118.

Rigby, Right Hon. R., i. 43.

Riviere, Briton, Sympathy, ii. 49, 278; The Highland Garrison, ii. 50; An Anxious Moment, ii. 53; Genius Loci, ii. 53; A Legend of St. Patrick, ii. 57; Double Entendre, ii. 57; "Let Sleeping Dogs Lie," ii. 57; Cupboard Love, ii. 57; "Come Back," ii. 57; A Midsummer Night's Dream, ii. 57; Pallas Athene, ii. 57; Lions Roaring, ii. 57; Daniel in the Den of Lions, ii. 57; Persepolis, ii. 57, 168; All that was Left of the Homeward Bound, ii. 57; Discretion the Better Part of Valour, ii. 126; After Naseby, ii. 144; The Last of the Garrison, ii. 278; "There's many a slip 'twixt the Cup and the Lip," ii. 304.

Rivers, Lady, i. 50.

Roberts, David, Interior of the Temple of Edfou, i. 165; High Altar in Seville Cathedral, i. 165; Chapel of Ferdinand and Isabella, i. 203; Interior of St. Miguel, i. 203; Ravine Petra, i. 203; Tyre, i. 203; Sidon, i. 203; Street in Cairo, i. 203, 298, 304; ii. 49; Melrose Abbey, i. 204; Karnac, i. 204; Baalbec, i. 204; ii. 208; Interior of St. Gomar, i. 204; Rome, i. 206; The Dogana, i. 206; The Forum, i. 206; Interior of Church of SS. Giovanni e Paolo, i. 206;

St. Peter's, Christmas Day, i. 206; Church of St. Gomar, i. 206; Ruins of Koom Ombos, i. 206, 210; St. Andrew's, i. 206; Mouth of the Humber, i. 206; Colleoni Monument, i. 210; The Simoon, i. 212; Church of the Nativity, i. 231; Interior of Seville Cathedral, i. 231; ii. 289; View of Jerusalem, i. 275; St. Bavon, i. 278; St. Pierre, Caen, i. 278; Santa Maria della Salute, i. 304; San Giorgio Maggiore, i. 304; A Recollection of Spain, i. 304; Ruins of the Great Temple of Carnac, i. 304; Piazza Navona, i. 306; Interior of the Duomo, Milan, i. 307; Piazza S. Maria, Venice, i. 319; The Piazzetta of St. Mark, Venice, i. 325; Pilgrims approaching Jerusalem, ii. 51; The Grand Canal, Venice, ii. 60; The High Altar, SS. Giovanni e Paolo, Venice, ii. 62; Caerlaverock Castle, ii. 122; On the Grand Canal, ii. 122; High Altar, Rouen Cathedral, ii. 156, 183; Interior of St. Peter's, Rome, ii. 158; St. Mark's, Venice, ii. 161, 162; Milan Cathedral, ii. 162; The Chancel of St. Paul, Antwerp, ii. 175; Jerusalem, ii. 191.

Robins, G., i. 96.

Robinson, Sir J. C., i. 126, 260; ii. 199.

Robinson, T., ii. 139.

Rogers, S., collection and sale of, i. 180, *et seq.*

Rokes, H. Martin, ii. 106.

Romano, G., Virgin, The Infant Child, St. John and St. Joseph, i. 124, 125.

Romilly, Mrs. E., i. 300.

Romney, George, i. 61; Pandora receiving her presents from the Gods, i. 77; Portrait of Dr. Johnson, i. 77; Temptation of Adam, i. 77; Lady Hamilton, i. 240; ii. 94, 173, 230; Titania, Puck and the Changeling, i. 242; ii. 230; Lady Hamilton at the Spinning Wheel, i. 243; Lady Hamilton as Bacchante, i. 243; Portrait of Mrs. Burton, i. 243; Portrait of Mrs. Robinson ? i. 253; Fanny Reynolds, i. 287, *note*; Lady in Black Dress. i. 287, *note*; Miss Liddell (Duchess of Grafton), i. 287, *note*; Portrait of Mrs. Tickell, i. 311, 312; Portrait of Mrs. Thornhill, i. 312; The Parson's Daughter, i. 312; Head of Mrs. Crouch, i. 312; Mrs. Trimmer, i. 312; Bust of Mrs. Robinson, i. 312; Lady Hamilton as Ariadne, i. 312; Portraits of Two Children, i. 314; Lady Hamilton as the Comic Muse, ii. 58; Mrs. Jordan, ii. 58; Portrait of a Lady, ii. 81; Head of Lady Hamilton, ii. 154; Portrait of William Hayley, ii. 154; Nessus and Dejanira, ii. 154; Macbeth and the Witches, ii. 154; Cupid and Psyche, ii. 154; Lady Hamilton as Circe, ii. 154; Mother and

Child, ii. 154: The Coy Child, ii. 154: The Bashful Child, ii. 154; The Shy Child, ii. 154: Lady Hamilton as Sensibility, ii. 155, and as Contemplation, ii. 155, 291: Portrait of Mrs. Butler, ii. 155: Portrait of Mrs. W. Morton Pitt and her Son, ii. 173: Portrait of Little Girl, ii. 173: Portrait of Lady A. Murray, ii. 174: Portrait of Richard Cumberland, ii. 174: Portrait of Lady E. Bentinck, ii. 174; Miss F. Harford, ii. 187: Portraits of Ladies C. and E. Spencer, ii. 209, *note*; Portrait of the Artist, ii. 229, 230; Mrs. Tickell, ii. 230: Head of Miranda, ii. 230; Rev. John Romney, ii. 230; Mrs. Crouch, ii. 230; Mrs. Inchbald, ii. 230; J. T. Paine, ii. 230: Mrs. Billington, ii. 230; Portraits of Mr. and Mrs. Browne, ii. 235; Mrs. Moody, ii. 244, *note*; Portrait of Emma Hart, Lady Hamilton, ii. 258; Portrait of Lady Urith Shore, ii. 258, 291; Portrait of Miss H. Shore, ii. 258, 291; Portrait of Mrs. Willett, ii. 258; Portraits of Sir John and Lady Reade, ii. 264; Portrait of the Hon. Mrs. Beresford, ii. 266; Head of a Lady, ii. 276; Mrs. A. Bonar, ii. 281; Portrait of Jane, Viscountess Melville, ii. 282; Portrait of Colonel J. Romney, ii. 282; A Conversation, ii. 282; Macbeth and the Witches, ii. 286; Meditation, ii, 286; Portrait of William Hayley, ii. 286: James Oliver, ii. 291; Mrs. Oliver, ii. 291; Portraits of M. and C. Thurlow, ii. 296.

Romney Sale, The, ii. 228, *et seq.*; Books and Autographs of, ii. 229; Framed prints of, ii. 229.

Rosa, Salvatore, A Seaport, i. 34; Jason poisoning the Dragon, i. 56; Landscape, i. 59; Finding of Moses by Pharaoh's Daughter, i. 59, 150; ii. 191, 198: Banditti on the Banks of a River, i. 62; Pythagoras discovered by his fellow citizens, i. 65: Christ in the Wilderness, i. 69; Lycian Peasants transformed into Frogs, i. 74; A Grand Landscape, i. 79; Diogenes casting away his golden cup, i. 87; Heraclitus Contemplating, i. 87; Santa Croce, i. 102; Rocky Coast of Calabria, i. 154; Battle of Alexander, i. 154; Apollo and the Sibyl, i. 159; St. John preaching in the Wilderness, i. 160; View in the Apennines, i. 166.

Rosebery, Earl of, i. 38.

Rossetti, D. G., Dr. Johnson and his Lady Disciples at the Mitre, i. 198; Beata Beatrix, ii. 51, 89; Joan of Arc kissing the Consecrated Sword, ii. 52; The Boat of Love, ii. 52: Aurea Calena, ii. 52; The Loving Cup, ii. 88, 189; Bella e Buona, ii. 88; Venus Verticordia, ii. 88,

228; Ancilla Domini, ii. 88; Marigolds, ii. 88; Dante at the Bier of Beatrice, ii. 88; La Ghirlandata, ii. 89; "Found," ii. 89; Mariana, ii. 89; Proserpina, ii. 188; Mnemosyne, ii. 188; Veronica Veronese, ii. 188; A Sea Spell, ii. 188; La Pia de Tollemei, ii. 188; Dis Manibus, ii. 188; The Salutation of Beatrice, ii. 188; The Blessed Damozel, ii. 188, 189; Lady Lilith, ii. 189; Mona Rosa, ii. 189; Love's Greeting, ii. 189; Washing Hands, ii. 252; Return of Tibullus to Delia, ii. 252.

Rothschild, Baron, i. 255; ii. 109, 110.

Rothschild, Baroness Alphonse, i. 99.

Rothschild, Lord, i. 99.

Rottenhamer, J., Apollo with Venus and Cupids, ii. 32; Jacob's Dream, ii. 32; The Finding of Moses, ii. 32; Israelites gathering Manna, ii. 32; St. John Preaching, ii. 32; A Holy Family, ii. 111; The Seasons, ii. 111.

Roux, Portrait of Charlotte Dumarez, ii. 127.

Roxburghe, Duke of, i. 91.

Royal Academy, i. 211; ii. 124, 131, *et seq.*, 146, 149, 150, 163, 164.

Royal Collections, i. 92.

Rubens, P .P., Sir Theodore Mazerne, i. 17; Cartoons, i. 29; The Graces, i. 33; Escurial, i. 42; The Nativity, i. 43; Child Blowing Bubbles, i. 46: A Wild Boar Hunt, i. 47, 187; ii. 239; Judgment of Paris, i. 63, 135; Assumption of the Virgin, i. 65, 92; Diana returning from the chase, i. 65; The Return of Peace to the City of Antwerp, i. 76; Portrait of Helena Forman and Child, i. 78; A Holy Family, i. 80, 133, 136; Fathers of the Church, i. 80; Loves of the Centaurs, i. 82; ii. 9; Pan and Syrinx, i. 86; The Painter as St. George, i. 86; Woman taken in Adultery, i. 92; ii. 78; Minerva repelling War from the Throne of James I., i. 96; The Horrors of War, i. 97; Lions at Play, i. 106; Grand Landscape with Rainbow, i. 107, 188; Moonlight Landscape, i. 128; Diana departing for the Chase, i. 133; Portrait of Helena Forman, i. 133, 314; Abraham and Melchizedec, i. 153; Nature unveiled by the Graces, i. 160; Adoration of the Magi, i. 161; ii. 112; Landscape, i. 165, 309; Landscape with Horses, i. 187; The Waggon, i. 187; The Family of the Artist, i. 222; Christ triumphant over Sin, i. 238; The Meeting of Jacob and Esau, i. 253, 294; The Virgin in Scarlet Robe, i. 254; Landscape, Woman and Cows, 156; Portrait of a Lady, i. 294; Portrait of Old Parr, i. 294; Holy Family with St. Anne, i. 294; Mercury and Argus, i. 314;

Portrait of the Duke D'Olivarez, ii. 7; Portrait of Philip IV. of Spain, ii. 8; Portrait of Elizabeth Brandt, ii. 9; The Birth of Venus, ii. 9, 82; Daniel in the Den of Lions, ii. 11, 82; Bellerophon slaying Chimæra, ii. 32; The Prodigal Son, ii. 71, 240; The Holy Family, ii. 78; The Conversion of Saul, ii. 78; Brigida Doria, ii. 105, 106; Neptune and Amphitrite, ii. 106; Venus and Cupid, ii. 107, 113, 114; Madonna and Child, ii. 112; Holy Family, ii. 112; Meleager presenting the Wild Boar to Atalanta, ii. 112; The Return of the Holy Family, ii. 112; "Suffer the little children to come unto Me," ii. 112; The departure of Lot and his family, ii. 112; The Infant Saviour caressing a Lamb, ii. 113; The Distribution of the Rosary, ii. 113; Paracelsus, ii. 113; Portrait of Anne of Austria, ii. 113; Filial Piety, ii. 113; Bacchanalian Subject, ii. 113; Woody River Scene, ii. 194; Juno transferring the eyes of Argus, ii. 194, 195; Elizabeth Brandt, ii. 213.

Rucker, S., sale of, i. 256.

Rumbold, Sir T. H., i. 49.

Rumbold, T., i. 21.

Ruskin, John, ii. 87, 252, 253.

Russel, Admiral, i. 37.

Russell, J., i. 76; Mrs. A. Bonar, ii. 281; Two Children, ii. 281.

Russell, Jesse Watts, collection of, i. 242.

Ruysch, Rachel, Group of Peaches, etc., i. 133; Vase of Flowers, i. 254.

Ruysdael, Jacob, Landscape with view of Castle of Bentheim, i. 64, 65; A Woody Scene, i. 75; ii. 11; The Mill, i. 83, 254; Landscape, i. 105, 106; ii. 214, 215, 216; Heath Scene, i. 105; Mountainous Landscape, i. 129, 265; Waterfall, i. 133; ii. 223, 239; Forest Scene, i. 138; Watermill, i. 153; Sea Piece, i. 188; Solitude, i. 191; Landscape in Guelderland, i. 222; ii. 223; The Ruin, i. 238; ii. 191, 193; River Scene in Norway, i. 243; View of a Forest, i. 252; View in a Grove of Trees, i. 252; View in the Hollands Deep, i. 252; Landscape with Waterfall, i. 253; A Sea View, i. 255, 294; Bleaching Grounds near Haarlem, i. 264; Grand Sea Piece, i. 294; Edge of a Wood, i. 309; View near a Village, i. 311; Rocky River Scene, i. 311; The Lake of Haarlem, ii. 72, 240; View on the Brill River, ii. 72, 240; River Scene, ii. 106; Richly Wooded Landscape, ii. 170, 273; A Snow Scene, ii. 234; An Old Fort, ii. 239.

Ruysdael, S., Landscape, i. 252; River Scene, i. 252; Dutch River Scene, ii. 295.

Sadée, T., Fisherman's Wives on the Look Out, i. 317.
Saintin, J. E., The Flower of Joy, i. 317.
Sales, private view day of, i. 6; advertising of, i. 8, *et seq.*; some early, i. 20, *et seq.*
Salaino, A., La Belle, ii. 92.
Saltmarshe Sale. *See* Higginson, E.
Sanderson, Rd., ii. 248.
Sansovino, G., Decorations of the Church of St. Maria del Fiore, ii. 18.
Sant, J., Girl Holding a Peach in each Hand, i. 275; Prayer in the Barrack Room, ii. 158.
Santurce, Marquis de, collection and sale of, ii. 156, 157.
Sarto, Andrea del, Madonna, Christ and Infant Saints, i. 67; The Virgin, the Young Christ, and St. Joseph, i. 69; Palma il Goven, i. 69, 70; Virgin, Child, St. John, Elizabeth and Two Angels, i. 72; Madonna del Sacco, i. 76; Virgin with the Young Christ and St. John, i. 85, 167; Charity, i. 89; Holy Family, i. 97; St. John writing the Revelations, i. 109; Carita, i. 192; The Pieta Madonna, i. 294; Portrait of the artist's wife as Magdalen, ii. 26; Pieta, ii. 191, 198.
Sassoferrato, Virgin and Child, i. 60, 154, 226; ii. 196; Marriage of St. Catherine, i. 188; Virgin and Child Sleeping, i. 190; The Holy Family, i. 293; The Madonna in Prayer, ii. 17.
Scarborough, Lord, i. 80.
Scarisbrick, C., collection of, i. 192, *et seq.*
Schalken, G., Le Roi Dépouillé, i. 67; Le Concert de Famille, i. 76.
Schampheleer, E. de, Scene on the River Dort, i. 326.
Schongauer, M., The Annunciation, ii. 293.
Schidoni, B., Holy Family, i. 23; Girl learning the Lord's Prayer, i. 55; Virgin and Infant Christ, St. John and St. Joseph, i. 70; Virgin teaching Infant Saviour, ii. 78.
Scheffer, Ary, Hebe, ii. 58; Mary Magdalen, ii. 122; St. John in Patmos, ii. 122; Dante and Beatrice, ii. 226.
Schiavone (Andrea Meldolla), The Nymph Lara, ii. 92.
Schopfer, H., View in Rome, ii. 201.
Schreyer, A., Abandoned, ii. 130; Horses frightened by Fire, ii. 288.
Schulenburg, Count, i. 33.
Sebastiano del Piombo, Christ bearing Cross, i. 223; Portrait of Pope Clement VII., ii. 25; Holy Family, i. 155.
Secrétan collection, ii. 140, *et seq.*
Selwyn, Captain C. W., pictures of, ii. 235.
Sèvres Porcelain, i. 73, 195, 196; ii. 38, 39, 97. *See also under* Porcelain.
Seymour, Arthur, collection, ii. 294-297.
Shakespeare, gloves of, i. 108; relics, ii. 304.
Shandon collection. *See* Napier, R.

Sharp, W., collection and sale of, i. 325.
Shee, Sir M. A., Portrait of a Young Lady, ii. 274.
Shrewsbury, Earl of, collection and sale of, i. 189.
Shuldham, Dr. E. B., porcelain collection and sale of, i. 317.
Sibeth, E., sale of, ii. 59.
Sibson, Francis, M.D., Wedgwood ware of, i. 282, 283.
Signum of the Order of the Holy Ghost, i. 22.
Signorelli, Luca, Pair of Pilasters, i. 227; The Story of Coriolanus, i. 227; ii. 189; Triumph of Chastity, i. 227; The Circumcision, ii. 26.
Simpson, G., collection and sale of, ii. 274.
Skinner, i. 19.
Skipper, Charles, collection of, ii. 61, 62.
Smallman, F., sale, ii. 304.
Smirke, R., "Shakespeare's Seven Ages of Man," i. 74.
Smith, Haskett, collection of, ii. 278, *et seq.*
Snyders, F., Boar Hunt, i. 25; Interior of a Larder, ii. 175.
Soane Museum, i. 62, 99, 107.
Society of Arts, i. 77; ii. 199.
Solly, E., collection of, i. 137.
Solomon, A., Departure of the Diligence at Biarritz, ii. 50; Brunnetta and Phyllis, ii. 150.
Somerset, Duke of, ii. 152.
South Kensington Museum, i. 212.
Spagna, Lo, Glorification of the Virgin, i. 188.
Spagnoletto, St. Sebastien, i. 90; Assumption of the Magdalen, i. 165.
Spencer, Hon. J., i. 46.
St. Albans, Duke of, i. 56.
Stafford, Marquis of, i. 75, 99.
Stanfield, C., Market Boat on the Schelt, i. 131; Wreckers off Calais, i. 149; View on the Irish Coast, i. 195; Cittara in the Gulf of Salerno, i. 195; The Shipwreck, i. 198; Shipping near St. Malo, i. 204; Beilstein on the Moselle, i. 204; Pic du Midi d'Ossau, i. 204, 297, 324; Lago di Garda, i. 204, 275; Gulf of Salerno, i. 210; Eddystone Lighthouse, i. 212, 275; An Arctic Scene, i. 212; Man o' War, i. 212; Mouth of the Tees, i. 270; The Morning of the Wreck, i. 275; Battle of Roveredo, i. 275, 324; Lago Maggiore, i. 278; ii. 138; Portsmouth, i. 278; Off Fort Rouge, i. 278; Tintagle Castle, i. 280; Ancona, i. 297; Boats Fouling, i. 297; On the Italian Coast, i. 297; The Stack Rock, i. 297; On the River Texel, i. 297, 319; Il Ponte Rotto, i. 304; Capture of Smugglers, i. 306; Coast Scene, i. 306; ii. 213, 214; Lake Como, i. 306; Macbeth and the Witches, i. 307; Coast Scene with Wreck, i. 324; On the Zuyder Zee, ii. 50, 183; Dordrecht, ii. 50, 183; View on the Coast of Normandy, ii. 51; A Guarda Costa, ii. 60, 290; Hollands Diep, ii. 62; The Island of Mazorbo and Torcello, ii. 62, 168; Port-

na-Spania, ii. 85, 86; Moonlight on the Coast of Holland, ii. 123; La Chasse, Marée, ii. 133; The Bay of Baiæ, ii. 135; Ghent, ii. 138, 288; Naples, ii. 149; Dort, ii. 149; Bay of Naples, ii. 158; Against Wind and Tide, ii. 162; Old Holland, ii. 175; Peace, ii. 180; War, ii. 180; St. Michael's Mount, ii. 187; Calais Fishermen, ii. 284; The Bay of Salerno, ii. 284; Stanislaus, i. 18.
Standish, F. Hall, 162 *note*.
Stannard, A., Sluice Gate on the River Wensum, i. 311.
Star, The, Extract from, on Art, i. 199, *et seq*.
Stark, J., Cadmore End, i. 311; Trump's Mill, ii. 156; The Weir, ii. 156; The Ferry, ii. 156; Fair on the Banks of the Yare, ii. 175; Sheep Washing, ii. 206; View on the River Yare, ii. 234; Woody Landscape, ii. 235; Forest Scene, ii. 235; Country Lane, ii. 290.
Steen, Jan, An Interior of a Country Tavern, i. 31; The Pancake Girl, i. 63; Exterior of a Cabaret, i. 83; The Artist and his Family at Dinner, i. 93; An Interior, i. 105, 238; ii. 214, 216; Portraits of the Artist and his Wife, i. 105; The Tired Traveller, i. 33; The Poultry Market, i. 159; Bad Company, i 252; Doctor's Visit to the Sick Lady, i. 253; The Proposal, i. 253; The Guitar Lesson, i. 253; ii. 293; After Dinner, i. 294; Effects of Intemperance, i. 294; The Wedding Party, ii. 106; The Philistines and Samson, ii. 106; Twelfth Night, ii. 106; Candlelight Scene, ii. 221; Scene on the Terrace of a Château, ii. 239; Festive Scene, ii. 295.
Steenwyck, Interior of a House, ii. 31.
Stephens, Lyne, collection of, ii. 244, *et seq*.
Stephens, S. Lyne, i. 163, 178; ii. 247.
Stephens, Sir. P., collection of, i. 86.
Stevaerts, A. P., A Lady, ii. 238.
St. Maur Heirlooms, ii. 152.
Stone, Frank, The Old, Old Story, i. 304.
Stone, Marcus Le Roi est Mort, ii. 49; On the Road from Waterloo to Paris, ii. 149; The First Love Letter, ii. 208; A Honeymoon, ii. 275; Time of Roses, ii. 304.
Stothart, T., The Procession of Chaucer's Pilgrims to Canterbury, ii. 78.
Stourhead heirlooms, The, ii. 54-55.
Strawberry Hill, ii. 202, 203, 205.
Stowe Catalogue, Priced and Annotated, i. 145; collection and sale, i. 139, *et seq*.
Strange, Sir R., i. 18, 26, 27.
Streete, G., Portrait of Edward VI., ii. 9.
Strickland, Mrs., i. 81.

Strudwick, J. M., Isabella, ii. 140; Love's Music, ii. 140.
Stuart, David, i. 9.
Stubbs, G., Portrait of a Horse and Jockey, ii. 169.
Suffolk, Lord, i. 51.
Swinburne, Sir J., i. 196; ii. 264.
Sykes, Sir Masterman, pictures of, i. 59, 60, 110, 255.

Tabley, Lord de, pictures of, i. 119, 120.
Tadema, L. Alma, A Flemish Interior, i. 280; The Siesta, i. 298; The Dinner, i. 298; The Wine, i. 298; ii. 52; The Ambush Attack, i. 315; Between Hope and Fear, ii. 46; Exedra, ii. 46; Proclaiming Claudius, ii. 46; Glaucus and Nydia, ii. 46; The Honeymoon, ii. 46; Lesbia, ii. 46; Spring, ii. 46, 226; Summer, ii. 46, 226; Autumn, ii. 46, 226; Winter, ii. 46, 226; The First Course, ii. 52, 137; Kitchen Garden, ii. 52; A Bacchante, ii. 125; The Studio, ii. 143; Confidences, ii. 149; An Audience with Agrippa, ii. 157; A Portion of the Vintage Festival, ii. 157; Un Amateur Romain, ii. 157, 183; The Parthenon at Athens, ii. 180; Fredegonda, ii. 180; Etruscan Vase Painters, ii. 183; Antistus Labeon, ii. 183; Un Jongleur, ii. 183; A Patron of Sculpture, ii. 183; Vespasian hearing of the Taking of Jerusalem by his Son Titus, ii. 183; Water Pets, ii. 228; Expectations, ii. 289; The Corner of the Studio, ii. 302; A Roman Scribe, ii. 304.
Talleyrand, M., i. 73, 79.
Tantardini, The Bather, i. 298, 299.
Tapestries, ii. 41, 42.
Tassie, i. 73.
Tate, Henry, ii. 302.
Tayler, F., Fern Gatherers, i. 278.
Taylor, John, author of "Mons. Tonson," i. 3.
Taylor, G. Watson, i. 6; collection of, i. 103, *et seq.*; ii. 75.
Taylor, T., collection and sale of, ii. 47, *et seq.*
Taylor, Sir J., collection of, i. 41.
Temple, Lord, i. 51; ii. 198.
Teniers, D., A Country Surgeon with his Patients, i. 31; A Sorceress entering the regions of Pandemonium, etc., i. 46; Portrait of a Lady with Negro Servant, i. 50; Gamblers at Tric-trac, i. 51; An Interior of a Gardener's House, i. 63; Flemish Farmyard, i. 66; Le Tambour ballant, i. 67; An Interior with Boors smoking, i. 75; A Flemish Village Fête, i. 78; Group of Fishermen on Beach, i. 84; The Gazette, i. 86; An open air Concert, i. 93; The Four Seasons, i. 105; Exterior of a Farmhouse, i. 106; Prodigal with two Women, i. 129; Village Fête, i. 129; ii. 173; View of his Château, i. 132, 191; The Industrious Housewife, i.

133; The Freemason, i. 134; Le Lendemain des Noces, i. 134; The Village Mill, i. 152; Interior of a Kitchen, i, 156; ii. 32, 148; The Three Smokers, i. 159; The Enchantress, i. 187, 192; An Interior, i. 222; Villagers Merrymaking, i. 238; A Flemish Farmyard, i. 264; The Smoker, i. 266; The Card Players, i. 266; ii. 216; The Guitar Player, i. 300; Interior of a Guard Room, i. 304; ii. 106, 151, 173; Interior of a Stable, ii. 10; River Scene, ii. 32; The Elements, ii. 71; Playing La Morra, ii. 151; A Butcher's Shop, ii. 170; Christ Crowned with Thorns, ii. 191, 193; A Chemist's Laboratory, ii. 216; "Le Docteur Alchymiste," ii. 239; The Alchymist, ii. 270; The Sense of Tasting, ii. 270; Gallery, The Blenheim Teniers, ii. 114, *et seq.*; Kermesse, ii. 293.

Tennant, Sir Charles, ii. 290.

Terburg, An Interior, i. 75; Reading a Letter, i. 133; La Liseuse, i. 152; "La Couseuse," i. 153; The Glass of Lemonade, i. 294; Drinking the King's Health, ii. 235; Portrait of a Gentleman, ii. 239; A Gentleman paying his addresses to a Lady, ii. 240; Portrait of a Lady, ii. 276.

Thauve, A., Landscape with Sheep, ii. 286.

Theobald, W., ii. 238, 239.

Theotocopuli, "Il Greco," ii. 92; Portrait of Ludovico Cornaro, ii. 24.

Thomas à Becket Reliquaire, i. 177.

Thomond, Marchioness of, sale, i. 97-101.

Thompson, H., Girl crossing a Brook, i. 242.

Threlfall, J. M., ii. 274, 289.

Thwaites, Major, i. 105, 106, 107.

Tiberio d'Assisi, Virgin and Child, i. 161.

Tiepolo, G. B., Supper at Emmaus, ii. 82; Adoration of Magi, ii. 82.

Times, The, leading article from, i. 139, *et seq.*; extract from, i. 189, 245, *et seq.*, 260, *et seq.*; article from, ii. 1, *et seq.*

Tintoretto, Christ washing the Disciples' feet, ii. 16; Portrait of an Admiral, ii. 18; The Visit of the Queen of Sheba to Soloman, ii. 25; Raising of Lazarus, ii. 92; Finding of Moses, ii. 92; Jupiter nursed by the Nelian Nymphs, ii. 92; War Galleys, ii. 170; Portrait of a Naval Officer, ii. 171; Adam and Eve, ii. 191; Portrait of a Venetian Admiral, ii. 221, 222; Portrait of Paolo Paruta, ii. 302.

Tissot, Les Adieux, ii. 129.

Titian, i. 22; The Holy Family, i. 32; ii. 82; Holy Family with St. John and Elizabeth, i. 42; Portrait of two Dogs, i. 43; Chess-player, i. 56; Madonna and Child, etc., i. 61, 131, 134; The Stratagem of Pharaoh's

Daughter, i. 64; Virgin, Child, St. John, St. Catherine and a Bishop, i. 69; Portrait of Cardinal Caraffa, i. 69; Holy Family and St. Elizabeth under a Tree, i. 73; The Flagellation, i. 73; Adoration of the Kings, i. 84; Bacchanalian Scene, i. 84; Europa, i. 89; The Magdalen, i. 95; The Bath of Diana, i. 95; The Last Supper, i. 95; The Death of Actæon, i. 95; "Noli me Tangere," i. 97; The Enamoured Physician, i. 110; Rape of Proserpine, i. 131; Riposo, i. 134; St. Joseph, i. 134; Woman taken in Adultery, i. 134; Tarquin and Lucretia, i. 155; ii. 105; Repose of the Holy Family, i. 295; The Artist's Daughter, ii. 17, 18; Holy Family with St. John, ii. 24; A Venetian Admiral, ii. 26; Venus and Adonis, ii. 79; The Graces, ii. 82; Narcissus, ii. 92; Triumph of Love, ii. 92; Adam and Eve, ii. 198; Mother and Child, ii. 198; Perino del Vaga, ii. 198.

Tocqué, J. L., Le Marquis de Marigny, ii. 33; Portrait of Madame Salle, ii. 127.

Topham, F. W., Gipsy Fortune Telling, ii. 160; Spanish Gipsies, i. 278; The Gipsy Toilet, i. 279.

Toulmouche, A., The Secret, i. 317.

Towneley, Col., ii. 122, 124.

Townley, Charles, i. 13.

Townshend, Lord C., collection of pictures of, i. 129; ii. 222, 234.

Tracy, C. Hanbury, ii. 141.

"Traité de Mineralogie," i. 151.

Troyon, C., Cattle piece, i. 232; La Vallée de la Tocque, i. 317; Landscape near Trouville, i. 326; Woman driving Geese, ii. 54; Man driving Cows, ii. 54; The Ferry, ii. 129; Milking Time, ii. 129; Harrowing, ii. 129; The Watering Place, ii. 129; The Water Cart, ii. 130; Le Garde Chasse, ii. 141, 142; The Heights of Suresnes, ii. 142; The Timber Waggon, ii. 157; Group of Sheep, ii. 157; Sporting Dogs and Gamekeepers, ii. 247; Hay Cart and Horses, ii. 262.

Trumbull, John, collection of, i. 50; ii. 294.

Tuffen, J. F., collection of, i. 93.

Turner, F. T., of Clapham Common, sale of, i. 296, 297.

Turner, J. M. W., Sheerness, i. 53; ii. 147; The Departure of Adonis for the Chase, i. 81; View of the Thames at Teddington, i. 120; View of Kilgarran Castle, i. 120, 248, 309; View of Dutch Fishing Boats, i. 120; Canal Scene, Barges, i. 127; Sheerness and the Isle of Sheppey, i. 152; Whalley Bridge and Abbey, i. 152, 248; City of Utrecht, i. 204; Antwerp, i. 204; ii. 124;

Ivy Bridge, Devon, i. 204; Wreckers, i. 204; Calder Bridge, i. 204; Venice, Campo Santo, i. 204; Venice, Giudeca, i. 204; Ehrenbreitstein, i. 204; Port Ruysdael, i. 204; Palestrina, i. 204; Off Margate, i. 207; Venice, i. 210; View on the River Maas, i. 231, 287, *note*; Grand Canal, Venice, i. 231, 286, *note*; Worcester Cathedral, i. 240; Kirkstall Abbey, i. 241; Crichton Castle, i. 241; Whalers, i. 241; Neapolitan Fisher Girls surprised while Bathing, i. 241; High Street, Oxford, i. 242; Waterfall, i. 248; View on the Tyne, i. 248; Conway Castle, i. 248; The Temple of Jupiter, i. 248; Drawings of, i. 251, 321, 322; ii. 151; Lake Nemi, i. 279; Leeds, i. 279; Wharfdale, i. 279; Tintagel Castle, Cornwall, i. 279; Welsh Coast near Flint Castle, i. 279; Orfordness, i. 279; Richmond Hill, i. 279; The First Steamer on the Thames, i. 279; Nottingham, i. 279; Sidmouth, i. 281; Ostend, stormy sea, i. 286, *note*; Cicero at his Villa, i. 287, *note*; Loch Katrine, i. 287, *note*; Modern Italy, i. 287, *note*; The Wreck Buoy, i. 287, *note*; Entrance to Havre Harbour, i. 309; Fishermen on lee Shore, i. 310; Boats carrying out Anchors, i. 310; ii. 162, 284; The Brides of Venice, i. 314; The Tunnel Bridge, i. 314; Glaucus and Scylla, ii. 47; Van Tromp's Shallop, ii. 51; Valley of the Var, ii. 54; Corinth, ii. 54; The Sea! the Sea! ii. 54; Tintagel Wreck, ii. 54; Lake Avernus, ii. 55; Salisbury Cathedral, ii. 55; The Crook of Lime, ii. 56; The Wycliffe, ii. 56; Kirkby Lonsdale Churchyard, ii. 56; The Summer Lake, ii. 56; Fluelen, ii. 59; Dunstanborough Castle, ii. 61; Rosenau, the Seat of H.R.H. Prince Consort, ii. 61; Campo Santo, ii. 86; The Bathers, ii. 86; Rockets and Blue Lights, ii. 86, 290; An Italian Landscape, ii. 124; The Wreck Buoy, ii. 124; Mercury and Argus, ii. 124; Porch of Chartres, ii. 125; Dover, ii. 125; Snowdon, ii. 125; Virginia Water, ii. 125; Loch Ard, ii. 125; Old London Bridge, ii. 133; The Castle of St. Angelo, ii. 138, 139; View off Holy Island, ii. 139: Criccieth Castle, ii. 139; Sketch of, ii. 151; Walton Bridges, ii. 159, 223; St. Agatha's Abbey, ii. 160; Edridge Castle, ii. 160; Llangollen, ii. 160; Edinburgh, ii. 160; Tynemouth, ii. 161; Fonthill Abbey, ii. 161; Cassiobury, ii. 161; Devil's Bridge, ii. 163, 284; Modern Italy, ii. 180; The Falls of the Tees, ii. 212; The Trout Stream, ii. 223; The Nore, ii. 223; A Sea

Piece, ii. 231: The Trossachs, ii. 244; Land's End, ii. 252; Lake and Town of Zug, ii. 252; Carew Castle, ii. 253; Oxford, ii. 253; Helvoetsluys, ii. 258; The Val d'Aosta, ii. 258; View of the Thames, ii. 258; Going to the Ball, ii. 258; Returning from the Ball, ii. 258; Hythe, ii. 274; Dartmouth, ii. 283; Minehead, ii. 283; Tripoli, ii. 283; Edinboro' Castle, ii. 283; Lulworth Cove, ii. 283; Absalom's Tomb, ii. 283; Loch Leven, ii. 284; The The Deluge, ii. 284; Rough Sea Piece, ii. 290.
Turner, Sir G. O. P., i. 110.
Turner, T., i. 23.
Turner, W. A., picture sale of, ii. 129.

Ubertini, F., Youth with a Guitar, i. 227.
Udny, John, sale of, i. 55, 71.
Udny, Robert, i. 68, 70, 71.

Van Aelst, G., Group of Fruit, etc., i. 265.
Van Balen and Breughel, Pomona presenting Fruits to Flora, ii. 266.
Van Braam, A. E., Esq., i. 52.
Van Breda, J., Party of Cavaliers at a Farriers, ii. 7.
Van Brussel, P. T., Vase of Flowers, ii. 236.
Van Delen, Palace Interior with return of the Prodigal, i. 308.
Van der Capelle, J., Calm off the Dutch Coast, i. 156; River Scene, i. 239; Castle of Dordrecht, i. 243; Winter Scene, i. 309; Snow Scene, ii. 82; Royal Barge in a Calm, ii. 184; A Calm, ii. 213, 214, 216, 279; View from the Shore, ii. 293.
Van der Goes, H., The Stem of Jesse, i. 256; ii. 266; A Grand Altarpiece, ii. 136.
Vandergucht, collection of, i. 42.
Vandergucht, B., i. 48.
Vandergucht, Gerard, i. 35.
Van der Helst, B., Portrait of an Officer, ii. 237.
Van der Heyden, J., A View of the Stadthouse, i. 83; View in a Dutch Town, i. 281; ii. 215, 217, 237, 249; View in a City, ii. 219.
Van der Meer, J., Interior, Lady opening a Window, i. 269; Bird's Eye View, ii. 194.
Vandermeulen, A Battle Scene, i. 50.
Van der Neer, A., Moonlight, i. 129; View in Holland, i. 130; Winter Scene in Holland, i. 238; View of a Dutch Town, ii. 7, 8; Town on a River, ii. 82, 83; River Scene, ii 217; View on a Frozen River, ii. 222; Dutch Village on a River, ii. 238; Frozen River Scene, ii. 273; Coast Scene, ii. 273; Village on a River, ii. 295.
Van der Neer, E., Interiors, i. 238, 308; Portrait of a Young Lady, ii. 214, 215, 238; River Scene, ii. 214, 215; Portrait of a Lady, ii. 295.

Van der Ulft, J., View of a City in the Levant, ii. 9.
Van der Werff, Judgment of Paris, i. 48; Children with a Bird's Nest, i. 51.
Van de Velde, A., i. 28; Landscape with Figures, i. 63; Landscape with cows and sheep, i. 63; Peasants and cattle Reposing, i. 78; Cattle Feeding, i. 93; Landscape, i. 128, 295; Maternal Occupation, i. 129; View in Holland, i. 130; Peasants passing a Ford, i. 133; A Calm, i. 193; A Fresh Breeze, i. 193, 240; Pastoral Scene, i. 238; View in Woody Park, i. 252; Sea Piece, i. 254; Calm, i. 254; ii. 214, 216; Gardens of a Palace, i. 308; Milking Time, ii. 141; A Meadow, ii. 148; Italian Landscape, ii. 214; The Bagpiper, ii. 222; Woody Scene, ii. 270, 271; Landscape, with sportsman, ii. 295; The Flight into Egypt, ii. 303.
Van de Velde, W., Engagement fought on June 3rd, 1665, i. 37; Landscape, with water and boats, i. 51; Naval Battle in which Van Tromp was killed, i. 67; A Calm, i. 79, 106, 136, 153, 281; ii. 9, 85, 249; Harbour, with Fleet of Ships of War at Anchor, i. 124; Calm, with Dutch Fleet, i. 133, 255; Calm on Dutch Coast, i. 238; A Sea Piece, with Men of War, i. 269; A Fresh Breeze, i. 281; Gentle Breeze, i. 232; Le Coup de Canon, ii. 106; A Sea View, ii. 148, 149; Departure of King Charles II. from the Scheldt, ii. 156; View on the Dutch Coast, ii. 222; A Sea View, ii. 239; Sea Piece, ii. 249; View on the River Y, ii. 265.
Vandyck, A., Christ and the Virgin with Angels, i. 27; Portrait of Charles I., i. 27, 70; ii. 9, 116; Portrait of Cardinal Trieste, i. 32; Samson and Delilah, i. 42; Portrait of Rubens, i. 46, 68; Portrait of an Abbess, i. 73; Christ healing the Lame Man, i. 79; St. Sebastian and Soldiers, i. 84; Virgin with Infant, i. 84; ii. 110; The Artist himself as Paris, i. 92; Gaston, Duc d'Orleans, i. 92; De Vos and his wife, i. 92; Portrait of Simon Vos, i. 105; St. Sebastian with Two Angels, i. 128; Portrait of the wife of De Vos, i. 157; Portrait of Don Livio Odescalchi, i. 160; ii. 234; Count Tully, i. 269; Dædalus and Icarus, i. 295; Portrait of J. Van der Wouver, i. 323; Princess of Phalsburg, ii. 8; Portraits of the Duchess of Richmond and her Son, ii. 8, 83; Queen Henrietta Maria, ii. 10, 116, 154; Time or Saturn, ii. 110; Thomas Wentworth, Earl of Strafford, and his Secretary, ii. 116; Portrait of Geneviève D'Urfé, ii. 116; Mary, Duchess of Richmond, ii.

116; Rinaldo and Armida, ii. 233; Portrait of the Artist's Sister, ii. 303.
Vane, Rt. Hon. Lord V., i. 33.
Van Eeckhout, G., Group of four portraits of Children, i. 265.
Van Eyck, J., Portrait of a Man, i. 161; Portrait of himself, ii. 105; The Virgin, ii. 136; The Shutter of a Triptych, ii. 194.
Van Goyen, J., River Scene, i. 311; Woody River Scene, ii. 9.
Van Haanen, C., Pearl Stringers in Venice, ii. 164; Luncheon Time in a Venetian Sartoria, ii. 164; The Cobbler's Shop, ii. 209; Village Girl, ii. 302.
Van Huysman, J., Flower Piece, i. 102; Yellow Vase with Flowers, i. 158; Vase with Bouquet of Flowers, i. 264; Assemblage of Flowers, ii. 8; Flower Piece and Bird's Nest, ii. 105; A Group of Flowers, ii. 214, 215.
Van Musscher, A View in Amsterdam, ii. 238.
Van Orley, B., Madonna and Child, ii. 105.
Van Schendel, P., Market Scene in Rotterdam, i. 265; Poultry Seller, i. 265; A Market Square, i. 317.
Van Slingelandt, P., Lady on a Terrace with Dog, ii. 106; Two Boys, ii. 293.
Van Somer, P., Portrait of Henry Prince of Wales, ii. 117.
Van Stry, J., Sunny River Scene, ii. 222.
Van Tol D., Interior of a Chamber, with Old Woman sewing, i. 56; Two Children at an Open Window, i. 238; Interior with Cobbler at Work, ii. 8, 214, 216.
Vasari, i. 112.
Vecchia, P. della, the Four Fathers, ii. 82; Portrait of Don Baltasor Carlos, i. 132; Philip IV., i. 153.
Vecchia, Pietro della, The Four Fathers of the Church, ii. 17.
Velasquez, Portrait of Prince Balthazar of Spain, i. 158; Angel appearing to Shepherds, i. 164; Jesus and his Disciples, i. 165; The Manger, i. 165; Philip IV., i. 190; ii. 34, 248; Portrait of Olivares, i. 194; Portrait of Don Balthazar, i. 322; Portrait of a Youth, ii. 33; An Advocate, ii. 136; Portrait of a Young Lady, ii. 247; Infanta Maria Teresa, ii. 248.
Venusti, Marcello, Christ driving out the Money Changers, i. 127; ii. 17, 82; Madonna and Child, ii. 16; Adoration of the Magi, ii. 17, 82.
Verboeckhoven, E., Scotch Sheep and Dogs, i. 265; Returning from the Common, ii. 49; Farm Scene, ii. 104; Sheep in a Flemish Stable, ii. 130; Group of Sheep, ii. 130.
Vernet, H., Storm and Shipwreck, i. 51; Castle and Bridge of St. Angelo, i. 51; Une Odalisque, i. 154.
Vernon, Admiral Sir E., i. 47.
Vernon, R., Portrait collection of, i. 268, *et seq.*

Veronese, Alessandro, Murder of the Innocents, i. 90.
Veronese, Paolo, The Marriage Feast at Cana of Galilee, i. 38; The Adulteress brought before Christ, i. 42; Baptism of Christ by St. John, i. 53; Marriage of the Virgin, i. 60; Female Saint in a Vision, i. 68; Marriage of the Virgin, i. 84; Venus and Cupid, i. 86; The Offering of the Wise Men, i. 95; Death of Procris, i. 155; The Vision of St. Helena, i. 192, 295; Venus seated on a Couch, i. 295; A Venetian Gentleman, ii. 136; The Capture of a Town, ii. 141; Unloading a Vessel, ii. 141.
Verstolk van Soelen, Baron, ii. 218.
Vigée le Brun, Madame, Portrait of a Lady, ii. 250; Princess Elizabeth, ii. 260; Her own Portrait, ii. 305.
Vigne, Felix, pictures and drawings of, ii. 139.
Vinci, L. da. *See* Leonardo.
Vinea, F., Soldiers Drinking, ii. 58; Gossip at the Cantina, ii. 58, 59; Interior of an Inn, ii. 59; The Page, ii. 59.
Virtue, J. S., sale of, i. 301.
Vivarini, B., Death of the Virgin, ii. 92.
Vlieger, S. de, Scheveningen, ii. 193, 194; Scheveningen Beach, ii. 232.
Vosterman, ii. 112, 113.

Wade, C. H., i. 240; ii. 219.
Walker Art Gallery, i. 241.
Walker, F., The Fish Shop, i. 279; ii. 175; Going to School, ii. 47; The Bathers, ii. 89; The Sunny Thames, ii. 89; The Vagrants, ii. 89; Drawings of, ii. 90; The Wayfarers, ii. 125; Spring, ii. 125; Summer, ii. 125; Autumn, ii. 125; Glen Spaen, ii. 126; The Right of Way, ii. 140; Marlow Ferry, ii. 175; Coaching and Cabbage, ii. 175.
Walker, R., sale of, i. 66.
Walker, Thomas, collection and sale of, ii. 134, 135, 182.
Wallace, Sir R., i. 186.
Wallis, H., Gondomar at the Execution of Sir W. Raleigh, i. 198; The Return from Marston Moor, i. 198; Martin in Chepstow Castle, i. 198; Elaine, i. 198; Death of Chatterton, i. 275.
Walpole, Horace, ii. 71.
Wantage, Lord, i. 95, 152.
Ward, E. M., Last Sleep of Argyle, i. 231, 275; Last Scene in the Life of Montrose, i. 231, 275; Charles II. and Lady Russell, i. 275; Josephine signing the Act of her Divorce, i. 275.
Ward, R. A., sale of, i. 303; Anne Boleyn at the Queen's Stairs, i. 303; The Antechamber at Whitehall, i. 303; Last Parting of Marie Antoinette and her Son, i. 304; ii. 159.
Ward, James, View of the Lake and Tower, i. 120.
Ward, Mr. Humphry, i. 121, 122.
Wardells, J., collection of, i. 307, 308.

Waring, C., picture sale of, ii. 129.
Warrender, Sir G., pictures of, i. 132, 191; ii. 245.
Warwick, Earl of, collection and sale of, ii. 285; Enamels of, ii. 285, 286.
Waterford, Marquis of, i. 111.
Waterloo, A., Woody River, i. 323.
Watteau, A., Landscape, i. 165; Two Peasants Dancing, i. 237; Danse Champêtre, i. 237, 240; ii. 222, 282; Musical Conversation, i. 240; Fête Champêtre, i. 269, 295; Le Printemps, i. 295; Les Deux Marquises, i. 295; Group in Masquerade Dress, ii. 72, 240; L'Occupation selon l'Age, ii. 168; L'Accord Parfait, ii. 168; Garden Scene, ii. 168, 169; An Encampment, ii. 169; Leçon d'Amour, ii. 169; Comedien Italien, ii. 169; Boys and Flute Players, ii. 169; Three Studies of Ladies, ii. 169; Madame Duclos, ii. 169; Game d'Amour, ii. 250, 251; Les Plaisirs du Bal, ii. 265.
Watts, G. F., The First Whisper of Love, ii. 89; The Sunflower, ii. 89; Venetian Nobleman, ii. 89; Diana and Endymion, ii. 89; Love and Life, ii. 121; "All the air a solemn stillness holds," ii. 121; Eve of Peace, ii. 121; Return of the Dove, ii. 121; Ariadne in Naxos, ii. 121; Angel of Death, ii. 121; Bianca, ii. 121; Time, Death and Judgment, ii. 121; Portrait of Herr Joachim, ii. 121; Lady Lilford, ii. 121; Pretty Lucy Bond, ii. 121; Iris, ii. 121; The Red Cross Knight and Una, ii. 142; Love and Death, ii. 142; The Rider on the White Horse, ii. 142; The Rider on the Red Horse, ii. 142; The Rider on the Black Horse, ii. 142; Death on the Pale Horse, ii. 142; Hope, ii. 142; Cupid, ii. 142; The Penitent, ii. 142; The Dove that returneth no more, ii. 142; Mount Ararat, ii. 142; Rain passing away, ii. 142; The Rainbow, ii. 142; Portrait of D. G. Rossetti, ii. 188; The Haystacks, ii. 302; Venus, ii. 302.
Watts, Sir James, ii. 167.
Webb, J., Anglesea with Beaumaris, i. 313.
Webster, T., Boys going to School, i. 157; The Disputed Title, i. 204; The Impenitent, i. 204, 298; ii. 49; Good Night, i. 204; ii. 208; The Smile and The Frown, i. 204; The Playground, i. 210; A Present to the Lady of the Village, i. 210; Dotheboys Hall, i. 212; Results of Intemperance, i. 231; ii. 133; Summer, i. 280; Winter, i. 280; The Young Fisherman, i. 307, 314; See Saw, i. 319; Punch, i. 320; ii. 159; The Gipsy, i. 320; The Pedlar, i. 326 Wreck Ashore, ii. 49; Waiting for the Bone, ii. 49;

The Smile and The Frown, ii. 86; The Grandmother, ii. 133; Roast Pig, ii. 159, 160, 161; The Slide, ii. 231; The Cherry Seller, ii. 264.
Webster, W., pictures of, ii. 150.
Weenix, J., Grand upright Landscape, i. 243; Dead Hare and other Birds, i. 255; Grand Garden Scene, ii. 156; The Garden of a Château, ii. 239; Gardens of a Palace, ii. 249.
Weenix, J. B., A Seaport in Spain, ii. 111.
Wellesley, Dr., i. 126.
Wells, C., pictures of, ii. 126.
Wells, W., of Redleaf, i. 61, 105, 156, 157; collection and sale of, ii. 144, *et seq.*
Wemyss, Earl of, i. 62.
Wertheimer, Samson, sale of, ii. 172, 173.
West, B., Jupiter and Semele, i. 35; Pylades and Orestes, i. 35; Continence of Scipio, i. 35; Agrippina landing the Ashes of Germanicus, i. 34, 35; King Lear in the Storm, i. 74; P.R.A., sales of, i. 94, 95; Bacchante with Symbols, i. 120; Portrait of the Hon. Mrs. Shute-Barrington, ii. 211.
Westminster, Duke of, i. 159, 248; ii. 158.
Weymouth, Lady, i. 24.
Wharncliffe, Lord, i. 290; ii. 88.
Wheeler, S., ii. 170.
Whistler, J. McNeill, Nocturne in blue and silver, ii. 87; La Princesse du Pays de Porcelaine, ii. 188.
White, T. Graham, collection of, i. 299; ii. 246.
White, W. Benoni, collection of, i. 310, 311.
Whitefoord, Caleb, i. 86-87.
Wilberforce, Dr. Samuel, ii. 217, 218.
Wilkie, Sir D., The Letter of Introduction, i. 87; ii. 208; Rent Day, i. 128; sketches of, i. 128; Duncan Gray, i. 130; Alfred in the Neatherd's Cottage, i. 153; Sheepwashing, i. 153; ii. 232; Distraining for Rent, i. 156; The Errand Boy, i. 196; ii. 264; Mother and Child, i. 212; The Rabbit on the Wall, i. 248; The Penny Wedding, i. 275; Napoleon and the Pope, i. 276; Escape of Mary, Queen of Scots, i. 313; The School, ii. 124; The Jew's Harp, ii. 147; The Village Festival, ii. 147; Guess my Name, ii. 150; The Only Daughter, ii. 161; The Bride's Toilet, ii. 180; Interior of a Highland Cottage, ii. 224; The Abbotsford Family, ii. 254; The Letter Writer, ii. 261; Turkish Coffee House, ii. 261.
Wilkins, W., ii. 71, 272.
Wilkinson, Norman, ii. 57.
Willems, F., The Toilet, i. 317.
Willett, H. R., ii. 220.
William II. of Holland, i. 112.
William III., watch of, i. 148.
Williams, Hanbury, ii. 213.
Winstanley, R., ii. 270.

Willis's Current Notes, ii. 151.
Wilson, Henry, collection and sale of, ii. 134, 135.
Wilson, R., Landscape with Phaeton, i. 67; The Death of Niobe, i. 76; Apollo and Diana slaying the Children of Niobe, i. 82; View on the Arno, i. 120, 242; ii. 261; Munchenden House, i. 149; Caernarvon Castle, i. 149; Meleager, i. 153; Lake Scene, i. 231; Niobe, i. 248; Lake Scene near Coast, i. 292; River Scene with Temple, i. 292; Sion House from Kew, i. 292; Distant View of Rome, ii. 32; Landscape, ii. 51; A View on the Dee, ii. 191, 195; Sion House, ii. 232.
Windsor Castle, i. 107.
Windus, B. G., i. 220, *note*, i. 240.
Windus, W. L., Burd Helen, i. 198; ii. 188.
Winter, Mrs., i. 30.
Woodburn, Messrs., i. 109, 110, 126; ii. 17.
Woods, Henry, sale of, ii. 51.
Woods, Mr. T. H., i. 14.
Woolner, T., R.A., sales of, i. 240; ii. 253.
Wortley, S., The Big Pack, ii. 144.
Wouverman, P., Halt of the Banditti, i. 46; Hunting Scene, i. 47; Return from the Chase, i. 51, 125; Horses Watering, i. 63; Coach and six Gray Horses, i. 65; Halt of the Hawking Party, i. 75; ii. 194; Hay Harvest, i. 78; Romantic Landscape, i. 81; Camp Scene with a Beggar, i. 82; A Fair, i. 93; The Watering Place, i. 96; Bank of River, i. 106; Interior of a Stable, i. 107; The Horse Fair, i. 130; "Le Départ des Cavaliers," i. 133; Hawking Party, i. 134, 252, 308; Sacking a Village, i. 136; Les Sables, i. 152; Le Défile de Duc de Vendôme, i. 153; A Stag Hunt, i. 154; Landscape, i. 156; Halt of Cavalry, i. 157; Cavaliers starting from a Stake, i. 159; An Army on the March, i. 161; The Fortune Teller, i. 222; Winter Scene on Dutch Canal, i. 239; River Scene, i. 239; Departure of a Hawking Party, i. 239; View on a Canal in Holland, i. 252; Hilly Sandbank, i. 254, 323; ii. 214, 216; Le Port Drapeau, i. 254; Halt of Cavaliers and Ladies, i. 295; Man watering his Steed, ii. 10; A Skirmish of Cavalry, ii. 111; The Storming of a Town, ii. 111; View on the Coast, ii. 148; La Moisson, ii. 210; A Battle, ii. 222; Les Quartiers des Vivandiers, ii. 239; La Chasse aux Canard, ii. 271; Three Horse Soldiers, ii. 272; Défile de Cavalerie, ii. 295.
Wright of Derby, i. 61.
Wyfold Court Gallery. *See* Hermon, E.
Wynants, J., Landscape, i. 190, 239; ii. 273: A Sunny

River Scene, ii. 106; View over a Flat Country, ii. 133; A Woody Landscape, ii. 191, 194; Highwayman attacking Travellers, ii. 222; Boy Angling, ii. 222; The Weary Traveller, ii. 240.
Wynn, Sir W., i. 27.

Yarmouth, Lord, i. 78, 84, 92, 94.
York, Duke of, i. 65; silver plate of, i. 113, *et seq.*
Yonge, Sir George, ii. 148.

Zoete, S. Herman de, ii. 83.
Zoffany, John, i. 33; Portraits of Garrick and Mrs. Pritchard, ii. 286.
Zorg, M., La Collation, ii. 106.
Zucchero, Robert Dudley, Earl of Leicester, i. 269.
Zurbaran, F., A Franciscan Monk, i. 165; Adoration of the Shepherds, i. 165; Adoration of the Magi, i. 165.

ERRATA.

VOL. I.—P. 81, line 9, *for* pictures *read* portraits; p. 129, *for* 1762 *read* 1672; p. 136 (also vol. ii. 9, 221), *for* J. Ostade *read* I. Ostade; p. 273, line 3, *for* 760 guineas *read* 960 guineas; p. 324, *for* C. Cole *read* G. Cole; p. 326, *for* J. P. Pyne *read* J. B. Pyne.

VOL. II.—P. 21, *delete* reference to full-page plate; p. 23, line 5 from bottom, *add* See full-page plate; p. 34, the picture of The Council of 1604 is now assigned to Gheeraedts; p. 91, *for* Children and Child *read* Virgin and Child; p. 131, *for* E. A. Cooke *read* E. W. Cooke; p. 187, *for* Egemont *read* Egremont; p. 195, *for* Bosaiti *read* Basaiti; p. 234, *for* J. Vandyke *read* A. Vandyke; p. 259, *for* J. S. Colman *read* J. S. Cotman; p. 261, for Bologne *read* Boulogne.

CHISWICK PRESS:—CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

This book should be returned to the Library on or before the last date stamped below.

A fine is incurred by retaining it beyond the specified time.

Please return promptly.

MAR 1 4 1990

RECEIVED

APR 1 6 1990

FINE ARTS LIBRARY
3 2044 034 834 796

AM 2112.33.5 (2) B

Roberts

Memorials of Christie's

DATE	ISSUED TO
03 14	
	ALUMNA MS. CATL S
	APR 03

AM 2112.33.5 (2)
B